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LITERATURE.

PRESBYTERIANISM AND THE LONG PARLIAMENT.

Minutes of the Manchester Presbyterian Classis.

Edited by William S. Shaw. Part I. (Printed for the Chetham Society.)

In this and the forthcoming volumes Mr. Shaw proposes to edit the minutes of the Manchester classis; and when this is accomplished, to do the same for other records of Long Parliament and Commonwealth Presbyterianism. With the modesty of a true historian, he refuses to sit in judgment on English Presbyterianism during its temporary exaltation until the whole of the available documents are before him. For the present he contents himself with reminding his readers that they will have to abandon the received opinion that Presbyterianism was established only in London and Lancashire.

In the meanwhile, till his larger subject is ready for him, Mr. Shaw presents us with a thoughtful and carefully prepared preface detailing the steps by which the Long Parliament was brought to adopt the Presbyterian system. If the facts which he adduces are for the most part already known, he often throws new light on an old story by his method of handling them, especially by bringing into prominence the indecision of the Long Parliament in its early days, before its detestation of the Laudian system had led to any clear conception of the constructive legislation needed to replace it. He then passes to the Root and Branch Bill, as instancing the kind of legislation which an English House of Commons of that day would, if left to itself, have been likely to propose; while he regards the acceptance of Presbyterianism in 1643 as a mere concession to a political necessity, and a capitulation to the Scots, necessitated by the military exigencies of the time.

Mr. Shaw's treatment of the subject has all the strength and some of the weakness of the specialist. The story of the ecclesiastical proceedings of the Long Parliament taken apart gains in interest, but it loses something in completeness. Mr. Shaw has a tendency to rely too much on his knowledge of the debates in the House, and to leave out of sight the course of political events by which those debates were influenced. In his account, indeed, of the ecclesiastical debates of February, 1641 (p. 13), he is, doubtless, right in arguing that I have written elsewhere rather too strongly of the actual formation of two parties at that date, though it still seems to me that the parties may fairly be described as in process of formation at the time. Where he fails to satisfy the inquirer is

in his sudden leap from the debates of February to the Root and Branch Bill in May. We want to know why the House of Commons—which was in so hesitating a mood in February that it could not make up its mind as to the abolition of episcopacy, because it knew not what system to substitute for it—nearly three months later agreed to a drastic measure for the entire overthrow of the bishops, and for giving the power of ordination to presbyters and the power of jurisdiction to lay commissioners.

The real cause of the change is undoubtedly to be found in political considerations from which Mr. Shaw shakes himself free. Nor is it only the general setting of this picture which is adversely affected by his mode of treatment. He objects to the statement—which he fathers on me—that the production of the Bill for restraining bishops and other persons in holy orders from intermeddling with secular affairs was a compromise between Falkland and Hampden. I am afraid that I must acknowledge that my own language (*Ilist. of Eng. ix. 347*) is not so clear as it ought to have been; but Mr. Shaw misunderstands the point altogether. The compromise did not lie in the bringing in of the Bill; but, as he will see by my note at the foot of the page cited above, in Hampden's engagement that if the Bill passed "there would be nothing more attempted to the prejudices of the Church." This statement is Clarendon's, not mine; and Clarendon's authority, when he reports words of Falkland in the part of his History which he wrote in Seilly and Jersey, stands deservedly high. It looks as if Hampden had engaged not even to move in the matter of so-called primitive episcopacy, though it is quite possible that he really only promised to take no further step without Falkland's concurrence.

To turn to another matter, Mr. Shaw's account of the bringing in of the Root and Branch Bill can hardly be considered satisfactory. He rejects the notion that Dering brought it in with a view to frightening the Lords into passing the Bill for excluding the clergy from secular callings, without the omission of the clause forbidding the bishops from voting in the House of Lords, on the ground that the Root and Branch Bill was only brought in on May 27, whereas that clause had been rejected on May 24. This argument rests, I venture to think, on a mistaken view of parliamentary procedure. When the Lords reject a clause in a bill sent up from the Commons, that clause is not, as Mr. Shaw imagines, dead. Its rejection, unless the Lords subsequently, as they did in this case, throw out the Bill, is in the nature of an amendment. The amended Bill must return to the Commons; and if the Commons insist on rejecting the amendment, there will be a conference between the Houses, in which the Lords would be asked to reinstate the clause. Curiously enough this view of the case receives support from a passage in Dering's speech, which Mr. Shaw has printed without perceiving its significance.

"When this Bill is perfected," says Dering (p. xcii.), "I shall give a sad 'aye' unto it, and at the delivery in thereof I do now profess

beforehand that if my former hopes of a full reformation may yet revive and prosper, I will again divide my sense upon this Bill, and yield my shoulders to underprop the ancient, lawful, and just episcopacy," &c.

The italics are my own, and the words so printed seem to me to point to Dering's belief that the bishops' exclusion clause was not in Dering's opinion incapable of revival.

The criticisms which I have made do not in any way detract from my sense of the high level of excellence to which Mr. Shaw's work attains. It is much to be able to handle materials so admirably as he has for the most part done. And those who are best qualified to measure the value of his Introduction will be most ready to predict that he will, at no distant time, acquire the habit of keeping in mind all the influences bearing on the actors on the stage, even when they are excluded from the narrative by the limitations which the author has imposed on himself. Mr. Shaw has set himself to discover how it came about that an English Parliament adopted a foreign system of church-government. It is an interesting quest, and Mr. Shaw has shown himself worthy of undertaking it.

SAMUEL R. GARDINER.

Essays in English Literature, 1780-1860. By George Saintsbury. (Percival.)

IN the first essay in this volume Mr. Saintsbury has some sentences to the effect that the mere expression of liking or the reverse is not criticism, and that the distinguished man who said "J'aime mieux Alfred de Musset" could hardly claim to be considered a critic in virtue of that remark. The truth of this verdict is so obvious that we might be disposed to disparage it as a truism, were it not for the fact that much of what goes by the name of criticism is simply a translation into very literary English of those simple sentences "I like this" and "I don't like that." Still, true as it is that personal emotion must possess some sort of intellectual justification before the expression of it can have any critical value, enjoyment being one thing and intelligent admiration another, it is none the less true—so far, at any rate, as the ordinary human being is concerned—that, if one enjoys a book very heartily, one has not much difficulty in producing justifying reasons for such pleasant emotion. That these reasons will satisfy anybody but the reasoner is by no means certain. He, however, has done his best, and his best is all that the world has a right to expect from any man.

It follows, therefore, that as one person who has read this volume of essays with unmistakable gusto is called upon to appraise it, he is bound not merely to record, but to vindicate his experience—to provide for it that justification which is a *sine qua non* of criticism. Other things being equal, an object or quality which is intrinsically delightful or valuable gains an extrinsic delightfulness or value from the fact of its rarity; and perhaps the one quality which is rarest in the critical writing of the day is simple common sense. Mr. Goldwin Smith made a singularly happy hit in that gently seathing *obiter dictum*: "Criticism is be-

coming an art of saying fine things," the sting of the remark lying in what is implied rather than expressed—that the fine things are really things fantastic, far-fetched, paradoxical. In these delicacies Mr. Saintsbury's pages are mournfully deficient. He is clearly of opinion that a man of intelligence who loves literature and knows it, and whose love and knowledge have begotten a desire to say something about it, may trust his thought to produce the telling effect of freshness even if it be presented in its most simple form, and does not therefore think it necessary either to file it to the sharp angles of paradox or drape it in the vesture of oracular epigram. A living master of creative work, who would do well not to leave his last, once wrote of a distinguished brother novelist, "He is the greatest of the wits because he is greater than his wit." This is a noble example of the new criticism as Mr. Goldwin Smith conceives it; and it may be safely said that Mr. Saintsbury neither could if he would nor would if he could attain unto it. And this for two reasons—first that he always knows what he means; and, second, that he seems to consider it fitting so to write that other people shall know it too. One may agree with Mr. Saintsbury or one may disagree with him—I have had both experiences in reading his book—but one never has any difficulty either in understanding his thought or in seeing how he came by it; and it may be remarked that this latter knowledge is as essential to intelligent enjoyment as the former. For example, he seems to me to be rather unduly hard on the defects of Leigh Hunt and Jeffrey, and correspondingly lenient to the defects of Lockhart; but moderately careful readers will have no difficulty in finding Mr. Saintsbury's point of view, and when they have found it they will see how to anyone occupying it things must seem thus and thus. He thinks that Hunt was sometimes vulgar, and that Jeffrey was sometimes gushing; and his hatred of vulgarity and "gush" is so fervid that, though he praises the work of both men with generosity as well as discrimination, many people whose dislike of these defects is as genuine as his own will feel that on the whole Hunt and Jeffrey are treated with something less, and Lockhart (who was free from these sins) with something more, than absolute justice. Absolute justice, however, like Clough's *summum pulchrum*, "rests in heaven above": on earth we may well be content if judges will supply us with hints which enable us to discern the "relativity" and, therefore, the fullibility of the verdicts.

The word "judges" in the last sentence came spontaneously to the end of the pen. But it is a word which in a survey of Mr. Saintsbury's book must be paused upon for a moment; for there could be no better illustration of the saving common sense that gives his writing such a charm for simple folk than his vindication in the opening essay of the essentially judicial character of all criticism worthy of the name. It is unfortunate that it should be necessary, but as a matter of fact it is necessary, to remind the world that

"the most admirable discourses from the

merely literary point of view on taste, Shakspeare, and the musical glasses, with some parenthetic reference to the matter in hand, are not criticism. There must be at least some attempt to take in and render the whole virtue of the subjects considered, some effort to compare them with their likes in other as well as the same languages—some endeavour to class and value them."

"To compare them with their likes"—that must surely be the most fertile method of criticism; and any protest, though it may be valid as against certain kinds of comparison, is powerless against comparison in itself. Mr. Le Gallienne, in his recent book *George Meredith: Some Characteristics*, admits that "the comparative method has its uses," but goes on to lament that "latterly it has sadly overgrown them, and the critics are all too many who tell us who and what an author is like and not like, but leave us almost wholly in the dark as to what he is." By all means let the critic tell us what a literary work is; but is it not impossible to do this without some comparison expressed or understood? For if we analyse any positive characterisation we find that it is nothing but a disguised differentiation. When we say "negroes are black" we make no verbal comparison, but the representative value of the epithet "black" lies in our knowledge of other races who are brown or yellow or white. And when, to take an illustration from this volume, Mr. Saintsbury exhibits the presence of certain qualities in the work of Crabbe which make him a great writer, and the absence of other qualities necessary to make him a great poet, or, indeed, a poet at all, he can only make his view—which is a positive thing—realisable or even comprehensible to us by a series of sentences which, whatever they may be in form, are comparative in essence.

"As far as mere treatment goes, the fault of Crabbe is that he is pictorial rather than poetic, and photographic rather than pictorial. He sees his subject steadily, and even in a way he sees it whole; but he does not see it in the poetical way. You are bound in the shallows and miseries of the individual; never do you reach the large freedom of the poet who looks at the universal. The absence of selection, of the discarding of details that are not wanted, has no doubt a great deal to do with this—Hazlitt seems to have thought that it had everything to do. I do not quite agree with him there. Dante, I think, was sometimes quite as minute as Crabbe; and I do not know that anyone less hardy than Hazlitt would single out, as Hazlitt expressly does, the death-bed scene of Buckingham as a conquering instance in Pope to compare with Crabbe. . . . I think myself that a poet, if he is a poet, could be almost absolutely literal. Shakspeare is so in the picture of Gloucester's corpse. Is that not poetry?"

Here it will be seen that explicit comparison begins with the reference to Dante, and is continued by the references to Pope and Shakspeare. But the foregoing sentences are as essentially comparative; for the reader is compelled to think of Crabbe as distinguished from other great writers who are poetic but not pictorial, who, when pictorial are not photographic, who deal with the universal rather than with the individual, who select details instead of throwing them down pell-mell. How otherwise, the simple-minded person

must ask, could he have communicated intelligibly his view of Crabbe as he is?

Of course, what has been just said concerns Mr. Saintsbury's general method, not his particular opinion; and, indeed, it is obviously impossible in the course of a brief review to discuss his critical verdicts one by one. Many of them are so clearly just that it is impossible to imagine their being questioned by any intelligent person, and yet they are often expressed with such freshness that they have much of the stimulation of novelty. For example, the work of De Quincey has a certain charm which is felt by every cultivated reader; but the nature of that charm has never been so aptly described as in the sentence where Mr. Saintsbury characterises De Quincey as "a scholar of the best and rarest kind—the scholar who is exact as to language without failing to comprehend literature, and competent in literature without being slipshod as to language." Not less admirable are the passages devoted to Wilson's criticism and to Moore's songs, the analyses of the characters of Hogg and Jeffrey, and the defence of the early critics—often so fatuously abused—of Wordsworth and Tennyson.

Here and there agreement is less easy. It is impossible, even with the help of the note in the Appendix, to feel that Mr. Saintsbury establishes his charge brought against De Quincey of untrustworthiness as a narrator; and the statement that the style of Dickens exhibits marks of the influence of Hazlitt is one to which few students of either writer will yield ready assent. These things are, however, small matters; but at a time when criticism has become so largely irritating and sterile rather than instructive and fruitful, it is no small matter to have an opportunity of reading and profiting by such bright and brave common sense as is to be found in these essays of Mr. Saintsbury's.

JAMES ASHCROFT NOBLE.

Royal Edinburgh. By Mrs. Oliphant. (Macmillan.)

THERE are so many good things in this book that it would be ungracious—although it would not be unnatural—to cast about for its *raison d'être*. Edinburgh seems to stand in need of an *éloge* every ten years or so—much as Burns requires to be toasted once a year, on January 25; and Mrs. Oliphant is better qualified to pronounce the latest panegyric than any living Scotch writer, not even excepting Mr. Stevenson. For the east wind of Mr. Stevenson's native city has obviously entered into his soul and dashed sentiment with censoriousness. But there is no east wind in Mrs. Oliphant's love for the Scotch capital. She has done well, too—from the standpoint of mere picturesqueness—in looking at Edinburgh exclusively from the "Royal" point of view. The Edinburgh she confines her attention to is associated with tragedy and pathos, but never with squalor or pettiness: it is not the Edinburgh of the Cowgate or even of the purlieus of the Parliament House, but that Edinburgh which affects the visitor as no other city affects him

if he is fortunate enough to view it first on a moonlight night from Prince's Street. Mrs. Oliphant has not only taken Edinburgh at its best—or at least at its most picturesque and most dignified—but she has secured the aid, for purposes of illustration, of Mr. George Reid, one of the ablest of living Scotch artists. Mr. Reid has done very much better work than the realisations here given of Edinburgh as a whole under different aspects, and of its more truly "Royal" nooks and corners. He seems too fond of snow effects, which have suffered under the engraving process. But most of the illustrations are, nevertheless, very good.

Royal Edinburgh has been written on a special plan; but, perhaps because it has been so written, it is a good deal too long and a great deal too discursive. Mrs. Oliphant centres the narrative portion of her book round various personages of distinction, whom she classifies as saints, kings, prophets, and poets; and naturally enough she gives the first place to Queen Margaret, the wife of Malcolm Canmore, but for whom in all probability not Edinburgh, but St. Andrews, or Dunfermline, or Perth, would have become the capital of Scotland. Queen Margaret, as being not only a saint of a kind, but a capable woman eminently fitted to do the work of governing and helping to civilise a backward and semi-barbarous country, undoubtedly deserved a fair share of Mrs. Oliphant's attention—although is there not the echo of "that blessed word Mesopotamia" in such a description of her as that she "lived by love and died of grief, and reigned and rejoiced and triumphed as well as suffered and prayed?" At the best she is somewhat of a phantom, if not of a myth, and she hardly deserves so much as forty pages in a volume of this kind. After Margaret come the leading Stewart kings, who, unlike Robert Bruce, are associated with Edinburgh, and whose names suggest not a little of the romance and of the social anarchy of Scotch history during the pre-Reformation period. It is quite intelligible that James the First, as at once "poet and legislator," should have ample justice done to him—he was perhaps the one statesman of the dynasty to which he belonged, or, at all events, of the name which he bore—but James the Fourth, "knight-errant" though he was, is not such a remarkable personality, and in two senses he gets more than his due here. When, however, Mrs. Oliphant comes to the period of Edinburgh history during which Queen Mary and John Knox were the leading figures, she ceases to be diffuse. Indeed, it would be difficult to find anywhere a fairer or more picturesque account of the Reformation struggle in Scotland than in the chapters which deal with this subject. Mrs. Oliphant has no favourites or prejudices; or, if she has, she conceals them most effectually. Her sympathies, it might naturally be imagined, would not be with such an iconoclast as Knox—would rather, in fact, be with Mr. Skelton's hero, Maitland of Lethington. But she sees clearly that popular feeling has been right in regard to the character and relative importance of the men who took part in the struggle; and

that Knox was the true centre of what was after all a national and not merely an ecclesiastical movement, although he was "incapable of that crowning grace of the imagination and heart which enables a man to put himself in another's place, and do as he would be done by." Mrs. Oliphant also duly recognises the massive self-respect—it cannot properly be styled egotism—of Knox, more particularly in her description of his death. "He lay for about a fortnight dying, seeing everybody, leaving a charge with one, a prophecy with another, with a certain dignified consciousness that his death should not be merely as other men's, and that to show the reverential company of friends who went and came how to die was the one part of his mission which had yet to be accomplished."

In the concluding part of her book, to which she gives the title of "The Modern City," Mrs. Oliphant writes of Ramsay, Burns, and Scott under the titles of "A Burgher Poet," "The Guest of Edinburgh," and "The Shakspeare of Scotland." These chapters are neither more nor less than good magazine essays of a rather conventional kind. Mrs. Oliphant has a great deal to say of Scott and Burns that is interesting, but nothing that is new. Altogether, she may be congratulated on having, with the aid of Mr. Reid, produced what is likely to be regarded for many a day as *the Book of Edinburgh*.

WILLIAM WALLACE.

Edward VI. and the Book of Common Prayer: an Examination into its Origin and Early History, with an Appendix of Unpublished Documents. By F. A. Gasquet and E. Bishop. (John Hodges.)

THIS volume is one of the most interesting and valuable contributions to the study of the Reformation in England that has appeared for many a day. There will, of course, be among readers differences of opinion as to the justice of the judgments expressed from time to time by the writers upon the course of ecclesiastical affairs at the period treated of; but there can be no difference as to the importance and the interest of the documents now published for the first time.

It is certainly strange that, notwithstanding all the keen interest felt in the history of the Book of Common Prayer, liturgical documents bearing plain marks of Archbishop Cranmer's handiwork should have been allowed to lie hidden up to this time in so well-known and accessible a collection as the Royal MSS. in the British Museum. Dom Gasquet and Mr. Bishop have printed in this volume two schemes prepared or, at all events, revised by Cranmer for a reformed Breviary, including his attempts at construction of a Kalendar and Lectionary. To these they have added "certain notes touching the disputations of the bishops in this last parliament assembled [*i.e.*, 1548-9] of the Lord's Supper." The interest of the last document is diminished by the meagreness of the notes, and by the fact that the theological views of the more eminent speakers and the character of their reasoning are, for the most part, known to us

otherwise. But still, the disputation having been referred to by more than one contemporary writer, it is satisfactory to get even a glimpse of so animated a discussion on the most sacred subjects as occupied the House of Lords on three successive days at the close of 1548.

The preparations (and they were carried a good way towards completion) for a reformed Breviary which are exhibited in this volume serve to illustrate, as the editors point out, the petition (Nov. 5, 1547) of the Lower House of Convocation of Canterbury "that the labours of the bishops and others, who by command of Convocation had been engaged in examining, revising, and setting forth (*et edendo*) the Divine Service, should be produced and should be submitted to the examination of this house."

The main influence that seems at work in this revision is that of Quignon's Breviary, which both in general construction and in detail is adopted as a model.

"The relation of the projected office to that of Sarum is more simple. The Archbishop appears to have used this [the Sarum] Breviary as a quarry from which to take his materials, when not quite satisfied with the new Roman office." (p. 25.)

In passing, I may say that, had I been translating the Latin of the resolution of the Lower House of Convocation, I would have translated *reformando* by the word "reforming" rather than "revising," which latter rendering seems to obscure the extent to which Convocation had committed itself. It was, in fact, no more than Quignon had done (with the approval of Paul III.) in his "Breviarium Reformatum." It was what had been contemplated by the Provincial Council of Cologne of 1536, as we find in the Canons (Tit. II., cap. xi.).

"Videbimur ergo operae precium facturi, si Missalia perinde atque Breviaria pervideri curemus, ut amputatis tantum superfluis et quae superstitiosius invecta videri possint, ea tantum quae dignitati ecclesiae et praeis institutis consentanea reliquantur."

The first scheme for the English reformed Breviary does not, in respect to the omission of antiphons, follow the first text of Quignon. Either Cranmer and his associates had learned that Quignon had, under pressure, in the later forms of his text restored antiphons, or independently they were loath to sacrifice this very beautiful feature of the mediaeval service books. It is to be deeply regretted that the Prayer Book of 1549 and its several descendants are lacking in this admirable device for sounding not only the musical key-note, but the key-note of devotional feeling. In this particular the second Breviary scheme, printed in the volume before us, set the unhappy example. This second scheme was much more radical in its changes. The canonical hours were reduced to matins and vespers, and the monthly recitation of the psalter is enjoined. In fact, it abounds in indications of the approaching form of the English matins and evensong of 1549. Its preface gives us the Latin original of several passages of the preface of 1549 not found in Quignon. The slight variations are often very instructive. The tone of the English preface is more moderate, and less

objurgatory in regard to the unreformed books and usages than the Latin. The evensong of 1549, with the beautiful features rescued from compline, is much superior to Cranmer's vespers.

In the second scheme three (and sometimes four) lessons are appointed for matins and two for vespers. They were to be read "non intra cancellos ut hodie sed foris e suggestu," and in the English tongue. The *Quicumque vult* was to be said every Sunday immediately after matins. It was not a substitute for the *Credo*; and this falls in, it will be remembered, with the soundest interpretation of the rubrics of 1549, relating to the use of the *Quicumque*. One learns from the study of these most interesting documents that even the acknowledged liturgical genius of Cranmer did not leap at one bound to his masterly construction of the English matins and evensong.

If Messrs. Gasquet and Bishop's volume contained no more than is indicated above, the book would, of necessity, have a place on the shelves of every student of the English Prayer Book. But besides the new material, the authors have exhibited in a very convenient form material already known as evidence on several moot points with historians of the English Church. Thus, the question whether the Prayer Book of 1549 ever received the sanction of Convocation is discussed with much ability, and the testimonies *pro* and *con* presented with an impartiality that is still too rare not to deserve a word of praise. The evidence is certainly very nicely balanced, though I hope that I am not unconsciously prejudiced when I say that the weight of testimony seems to me to lean rather in favour of the decision which our authors reject.

Among points of very real, though minor, interest may be mentioned our authors' contention that the form of the words of Institution is derived, not from the Mozarabic rite, as has been urged by some, but from the liturgy of "Brandenburg-Nuremberg" (1533). Our authors seem to me to have made good their contention, though they do not sufficiently recognise the intercourse that must have existed between Spain and England consequent on the marriages of Katherine. The benediction of the font is certainly from the Mozarabic; and if Cranmer were acquainted with the existence of a national, or at least non-Roman, rite in Spain, nothing is more probable than that he should have made enquiry as to its eucharistic formula of consecration. That a copy of the Mozarabic liturgy is not to be found among the books known to be Cranmer's is not more strange than that copies of Quignon's Breviary are also wanting. Mr. Edward Burbidge, in a communication to the *Guardian* (March 12, 1890), has put forward other reasons (though I must confess that those based on supposed resemblances between the collects do not seem to me very forcible) for supposing that the English reformers were acquainted with the Mozarabic rite. All this acknowledged, I still think that Messrs. Gasquet and Bishop have made good their case.

Dealing with the revision of 1552 (Edward VI.'s Second Prayer Book), Messrs. Gasquet and Bishop show in a most in-

teresting way that some of the most important changes in the Communion Service of that book were due to the desire to exclude the interpretations which divines of the "old learning" had put upon certain features of the first book. Thus, Gardiner, it will be remembered, signed a declaration that the First Prayer Book of Edward VI. was "godly and Christian." And (1) he argued that "adoration" is implied in the "Prayer of Humble Access" (where the priest and people were ordered to kneel) being placed *after* the Consecration. Cranmer takes care that that feature shall not be relied on after 1552. Further (2), Gardiner argued that those whom Cranmer calls Papists agree with the teaching as to the presence expressed in the words of delivery. Cranmer alters those words in 1552. Again (3), Gardiner condemns Hooper's attack upon altars, and points to the use of the word in the Book of Common Prayer. Down comes Cranmer, at his first opportunity, and deliberately excises the word. Other examples of the influence of Gardiner's very effective dialectic are also given. It is plain that some of the changes of 1552 were due not necessarily to foreign influence, but to the exigence of the controversial position at home.

There is a school of recent writers in England that quite underrate the critical character of the English liturgical reform. Nothing was too minute to be weighed in the balance of the revisers' judgment. The criticism extended far beyond any particulars noticed in the volume before us. Even the venerated text of the Nicene-Constantinopolitan Creed in the Mass was subjected to a critical examination. Rightly or wrongly, the opening words of the *Gloria in excelsis* were brought into conformity with what was esteemed the correct Greek text of Luke ii. 14. The Athanasian Creed was certainly translated from a Greek text. If there was a conservative spirit in the English reformers' work, it was certainly not conservative through timidity.

There are a few points to which, did space permit, I should demur, but I must content myself for the present with one observation. Most students of history will form a different estimate, I think, from that of our authors as to the intelligibility of the Latin service to the people generally in times past. Even for people who could read (and that was a comparatively rare attainment) it was not infrequent to prefix English rubrics with the prescribed direction as to how the Latin prayer was to be used. This is surely a highly significant fact. Many examples will be found in the *Sarum Horae*. Nor do we think that the old German citizen, "pius quidem sed minime cultioris ingenii," using in Dr. Daniel's hearing the phrase (p. 238), *Fiat voluntas tua*, or such like, in his talk, goes very far to establish the authors' opinion in regard to the present day.

We must not, however, delay over such minor and trifling particulars, in which a difference of view is perhaps inevitable. We gladly recognise in this book a very thorough and scholarly piece of work, written in a spirit of fairness that is worthy of all praise.

One's eye is often offended by peculiarities

of typography that suggest a foreign printer; and there are a good many errors of the press (as at pp. 3, 166, 169, 326, 351, 360, 376, &c.), which will doubtless be corrected in the new edition that must soon appear.

J. EDENBURGEN.

TWO BOOKS ABOUT MEXICO.

Face to Face with the Mexicans. By Fanny Chambers Gooch. With 200 Illustrations. (Sampson Low.)

"THE STORY OF THE NATIONS."—*Mexico.* By Susan Hale. (Fisher Unwin.)

NEITHER of these books can be praised from a literary point of view; but the faults of style have a very different result in each. The slipshod colloquial writing of Mrs. Gooch hardly mars the effect of her minute descriptions of the daily life, the manners, the housekeeping, the marketing, the cookery, which picture to us the population among whom she has lived. The very *naïveté* of her language gives the impression of greater sincerity. But in the more serious historical work of Mrs. (or Miss) Hale it is far otherwise—inexactitude of language, and careless composition, are there a real defect.

Mrs. Gooch, who apparently had never before left her native land, looks upon Spanish Mexico (we do not mean Aztec Mexico with its unknown past) as a land of vast antiquity. She speaks of it as an Englishman would speak of a visit to Greece or to Italy. In her eyes the churches are Gothic, and the houses Moorish; of the style of the Renaissance and its debasements she seems never to have heard. She tells of wonders which less enthusiastic visitors have never dreamt of; of "an emerald three quarters of a Spanish vara in length, which served as the *ara* or consecrated stone on the altar of the church"; and she adds, "This is historical." Yet, in spite of—perhaps by reason of—this simplicity, a true impression is left on the mind of the reader of the thoroughness of the work of the early Spaniards, and how vast and solid were their constructions.

Our authoress rarely distinguishes between what is Spanish and what is really Indian or Mexican, produced by the conditions of life and climate; but she looks on all with kindly eyes. She considers the *Mestizos* to be the handsomest race in Mexico, and is not shocked at a lady being proud of her Indian blood. Even when the *costumbres* jar most against her Yankee habits, she is not bitter nor irritated. She likes the gentle speech, the soft voice, the quiet, almost helpless, ways of the people. She enters into the poetry of their lives, delights in their songs, shares their love of flowers, disdains not their sensitive melancholy. She sometimes spoils the effect of her pictures by exaggerated praise. Daughter of a republic, to her all republicans are good. Treason, cruelty, assassination, wholesale public robbery, repudiation of debt, are recounted without a word of blame when done by patriots. Ithurbide is an object of admiration, but Juarez is her chief hero:

"Juarez seemed to have been born to redress the wrongs of his times. The memory of Juarez

is undimmed by the shadow of aught that would detract from his glory. Had he never done another act save that of divorcing Church and State, his name would for ever remain embalmed in the hearts of his people."

So, too, in social life she can see nothing wrong in those who have been personally kind to her; their houses, the furniture, the management of their estates, all is perfect. She seems to have learnt Spanish colloquially and fluently, and makes good use of her knowledge in noting the cries, the nursery rhymes, the songs of the people; but she commits the oddest blunders where something more than ear-knowledge is required. There is too much padding, almost of the advertisement kind, in the book. Yet, after all, with its copious and useful illustrations, its *naïveté*, its unconscious ignorance, its blind partiality, its transparent sincerity, we are constrained to admit that this volume is better worth reading than many an one of far higher literary pretensions.

We are sorry not to be able to give equal praise to Mrs. Hale's *Mexico*. She has evidently undertaken a task beyond her strength. In her earlier chapters she gives a fair epitome of two of the traditions of the Mexican tribes or nations, and of the theories of their origin—viz., from the submerged Atlantis, or from the mound-builders of the North; but she seems unaware of the strong arguments there are for the recent erections of these mounds, and for the theory which would derive the Mexican races from South-Eastern Asia passing through the islands. The story of the conquest of Cortés, the deductions to be made from the exaggerated accounts of the early Spaniards, the extent to which they were helped by divisions and by alliances with some of the native tribes, are well indicated; but the period of Spanish rule is very badly told. Justice is indeed done to the Franciscans and to the good intentions of some of the Viceroy's; but it is difficult to gather from this sketch what were the grounds of the dissatisfaction with the Spanish rule, unless it arose from a vague feeling for independence. The revolutionary period that follows is even worse narrated; some pages are almost unintelligible. The war with the United States and the episode of Maximilian are dealt with in somewhat better guise; and the concluding chapters, on the physical advantages and on the future of Mexico, contrast favourably with the rest. In historical narrative our authoress wholly fails; nor does she distinguish clearly between the different populations and races in Mexico. Whether "Mexican" means in any given case, Indian, Mestizo, Creole, or Spaniard, is left to the perspicacity of the reader to determine. The map is exceedingly poor, but that is probably not her fault; the illustrations are better. But certainly the story of Mexico should be told in different fashion from this.

WENTWORTH WEBSTER.

NEW NOVELS.

A Life Sentence. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

A Homburg Beauty. By Mrs. Edward Kennard. In 3 vols. (White.)

Handfasted. By A. C. Bickley and G. S. Curryer. In 3 vols. (Ward & Downey.)

The Little One. By Eleanor C. Price. In 2 vols. (Bentley.)

The Flowing Tide. By John Littlejohns. (S. J. Kilby.)

Hadassah; or, from Captivity to the Persian Throne. By E. Leuty Collins. (Fisher Unwin.)

A Life Journey from Mannheim to Inkerman. Edited by Edward Barrington de Fonblanque. (Ward & Downey.)

F. R. S. and other Stories. By William H. Stacpoole. (Dean.)

MISS SERGEANT'S new novel, *A Life Sentence*, is the story of the expiation of a crime. If there are times when a few sentences put into the mouth of one of the characters would have cleared up the mystery, on the whole the interest is well sustained. Hubert Lepel has a sister, Constance, who has formed a *liaison* with Sydney Vane, a country squire. The latter is already married, but to escape his bond she and Constance decide to elope. On the night before the flight, however, Vane is murdered, and one Westwood is arrested for the crime. The circumstantial evidence against him is irresistible, and he is condemned to death. But a life sentence of penal servitude is substituted as the result of a reprieve, and after some years of convict life Westwood escapes and appears under another name. He discovers his daughter under the disguise of a popular singer, Miss Cynthia West, who—to complicate matters—is engaged to Hubert Lepel. Hubert, to save his sister's honour, had shot Vane in a duel; but he was afraid to give himself up, and very despicably allowed Westwood to bear the shame and punishment of his deed. Miss Enid Vane, the daughter of General Vane, bears a great part in the unravelment of the plot. Constance, who had married Enid's father for his property, foists a son upon him, and endeavours to poison Enid. It would be unfair to trace all the steps of the avenging Nemesis, as described by the author; but it may suffice to state that righteous judgment is at length executed all round, with the minimum of retribution for the chief culprits. There are several touching scenes in the course of the three volumes, the saddest being that in which General Vane becomes aware of the deceptions of which he has been made the victim, and which are so insupportable to a man of honour that he falls, stricken with death, on the spot. Miss Sergeant has written a novel that is notable if not brilliant, and readable if not profound.

A Homburg Beauty is very vivaciously written, with life and movement all through it. The "beauty" in question is Hetty Davidson, the daughter of a Manchester manufacturer. Mr. and Mrs. Davidson are very material creatures, and the latter has a perfect mania for the aristocracy. An

English lord can make her tremble with delight when he addresses her, while she is ready with positive worship for a German prince or princess. Between her father and mother Hetty is almost bored to death; and at the opening of the novel she threatens either to die of dullness, or run away with the first masculine creature who should be good enough to propose to her. However, the family visit Homburg on account of the father's health, and at that fashionable place of resort Miss Davidson finds pleasure and excitement enough. Her beauty makes quite a sensation, and all the male residents are mad after her. She rejects the love of an honest man, however, and marries six feet of masculine beauty in the person of a penniless German officer, only to repent it ever afterwards. Her heartless husband deserts her for a public singer; and she returns to England hoping to be received by her father, who angrily cast her off upon her marriage. Tragic indeed is her end. It is powerfully depicted by Mrs. Kennard, and comes upon the reader like a shock after the scenes of simple gaiety and frivolity which have preceded it. The author is known for her cleverness in describing sporting scenes; and her picture of the great steeplechase, in which the heavy German officer wins against the most famous English rider, is extremely graphic. With all its faults—and it is certainly not without them—*A Homburg Beauty* is unquestionably entertaining.

A curious Wessex custom forms the basis of *Handfasted*. By a brief ceremony known as "handfasting" young couples were united for a twelvemonth and a day; and if after that they were mutually agreeable, the ceremony of marriage was solemnised in church. Such an illegal union took place between Arthur Crosby, afterwards Earl of Grass-thorpe, a Jacobite peer, and Elsie Steele, a pretty village maiden of Winterbourne, the heroine of this story. Poor Elsie was under the impression that the ceremony was as good as a marriage, and a great deal of trouble ensues when the union is repudiated. All, however, comes right at last, after much suffering on both sides; and we take our last glimpse of hero and heroine as a happy couple actually married. The novel has many pleasant points, and the incidents are well told. The various characters also are very fairly drawn. Mrs. Tyler is amusing. When reminded that "we be all sinners, as parson says," she remarks, "That wor his funnin'." *Handfasted* has several strong situations, in addition to many humorous ones.

The story of *A Little One*, by Miss Price, is tender and touching. In a peaceful Yorkshire village, not far from the sea, resides Mr. d'Alby, with his two grandchildren, Nora and Agnes. Mr. d'Alby is a dispossessed French count, though the strange ways of Fate have made him an English clergyman. Into this happy home one Gilbert Wolfe obtrudes himself. He is handsome, but has a past that must not be investigated; and he proves a veritable wolf in sheep's clothing. We are not sure from the narrative that both the girls did not fall in love with him; but it was Agnes, "the

little one," who became his victim. Easily persuaded to elope with one whom she regarded as everything that was good and noble, it was only when travelling in Italy that she learnt the terrible truth, that her paragon had another wife living in some distant part of the world. The frail human flower withered from that moment, and returned home to die. Miss Price's novel is charmingly written, and is far above the average in literary merit.

The Flowing Tide is the most foolish and bombastic story it has ever been our lot to read. It is a political novel, in which Mr. Littlejohns, alone and unaided, stands forth to repel

"the attacks now being made on our country's religion by the Radical party, which, like a rising flood, are sapping the foundations of England's institutions, obliterating the landmarks of her national faith, and threatening to overthrow her in the whirlpool of atheism."

Mr. Littlejohns saves England through his hero, Aubrey Langton, who is sixteen years of age when we make his acquaintance, and twenty-one when the story closes. But never was such a David seen for grappling with the Goliaths of evil. During this brief period of five years he practically dethrones atheism, undoes all the evil Mr. Gladstone has wrought through his protracted career, shatters the revolutionary and infidel party, and places Conservatism on a durable basis, such as it had never seen since the days of Pitt. Having executed this large order in all its fulness, Mr. Langton prepares to go to the university to complete his education. This is an astounding work, and the Recording Angel plays the same part in it that Charles I. did in Mr. Dick's memorial. On p. 44 the Recording Angel is engaged in "writing up the decrees of human history"; on p. 59 he threatens to inscribe upon an imperishable tablet the "stupendous record of England's shame," if Parliament supports the cause of the atheist (Mr. Bradlaugh); on p. 73 Langton pledges himself to study a certain great political question "under the tuition of the Recording Angel"; on p. 110 it is prophesied that the Recording Angel is to blow a trumpet that shall wake the dead; on p. 144, we read: "Must this abominable Radicalism climb the heights of conquest, and only be arrested by the commission of the Recording Angel?" Passing next from the rôle of a policeman, the celestial dignitary is to appear as the great roller-up of the monuments of human history. Finally, in the closing chapter, the Recording Angel rides on a cloud of purple and gold, accompanied by the records of human history; and in this, which is positively his last appearance, he accomplishes an enormous amount of valedictory work in the winding up of empires, &c.

By *Madassch* Mr. Leuty Collins has practically rewritten the story of the Book of Esther, in the light of Mr. Rider Haggard's *She*. After a dispassionate study of both works, we prefer the original. It may be a little antiquated, but it will yet outlive any number of *Madasschs*. And what shall be said for the designer of the illustrations facing pp. 84 & 324?

A Life Journey from Mannheim to Inkerman is a volume constructed from the reminiscences of an army surgeon. Though many of the anecdotes are of little value, a few are so striking as to justify Mr. de Fonblanque in acting as editor, and presenting the volume to the public.

A similar observation applies to Mr. Stacpoole's *F. R. S., and other Stories*. If one or two of them fall below the average, it would, on the other hand, be difficult to find short stories excelling "Nellie Hales" and "Scratched Out" in originality of incident.

G. BARNETT SMITH.

RECENT LITERATURE.

The Freytag Reminiscences. In 2 vols. Translated by Katherine Chetwynd. (White.) It has become a general fashion, as often honoured in the breach as in the observance, to write Reminiscences; but there is ample excuse in the case of Gustav Freytag, whose recollections extending over a long life are now presented to the English public in a graceful and sympathetic translation. For the veteran novelist not only has a good deal to say about the literary and academical circles in which he has moved, but has also had the good fortune to have been in contact with several of the statesmen and generals who have been among the foremost makers of modern Germany. His observation, however, has been genial rather than piercing. The reader must not look for new light upon historic characters or new insight into great events. Freytag, although he took some part in politics himself and warmly supported the movement organised in the National Liberal party, appears to have always occupied the rôle rather of a spectator than of an actor in the struggle or of a trusted counsellor. The consciousness of constitutional incapacity for taking an active part was keen with him, and he was never happier than when he could fall back upon the musings of his childhood and the recollection of the simple life and surroundings of his forefathers. And it is in the description of his early life and of the character of his immediate ancestors that the principal interest of these volumes lies. As in many other German families of the same class, the records of the Freytags—who were prosperous farmers on the Polish border—were carefully handed down and passed from one generation to another. The excellent material which this reverent tradition gave the novelist proved a rich quarry, and has been shrewdly worked. The small frontier town, with the old wooden church hard by an ancient heathen circle, the melancholy forest and waste around, and the simple and devout life of its inhabitants, have given the local colouring to the most popular of his works, *Aus einer Kleinen Stadt*, which has touched a deep chord in the German heart. More ambitious attempts in a more distant past have not the same distinctness. The figures and events have lost their outline in the haze of historical and philosophical theorising which has confused so many German novels in late years. But there are pages in *Aus einer Kleinen Stadt* which are excellent in their genre, and in connexion with them the novelist's recollections will be read with special interest.

"HISTORIC TOWNS."—*Carlisle*. By Prof. Mandell Creighton. (Longmans.) Mr. Creighton's compact volume is not only a history of the city of Rufus, but also in a great degree a sketch of life on the North-Western border. Romance and ballad poetry have thrown such a halo around the petty wars between England and Scotland that it is with a sense of something

like disappointment that we involve ourselves in the study of what really did occur in those wild days when cattle-stealing was one of the principal employments of a Cumbrian gentleman. Carlisle, as the great western fortress against the incursions of the Scotch, was often the scene of fierce combat. From the days of Henry II. down to the Forty-five there was never a turmoil in the Scottish Lowlands which did not arouse the burgers of Carlisle. The author has, one would fancy, an affection for the Border people. His chapters on "Border Life" and "Border Warfare" could never have been written by a mere antiquarian plodder. He is thoroughly at home in the mediæval history of the North, and his account of the reigns of the Tudor sovereigns is well executed. When, however, we arrive at the seventeenth century, Mr. Creighton's interest seems to relax. He makes, so far as we can test him, no mistakes; but he has not grasped his subject with all the firmness required. It was not only the time of the great struggle between the King and the Parliament, but also the era when the heads of the great Border families dwindled from petty despots into mere country squires. The change was noiseless. Its victims probably were not themselves aware of what was going on. It is, however, certain that by the time of William III. the existing notions as to rights of property and the power of the lord over his people had become fixed in the popular mind. The recent growth of our towns is generally left by historians pretty much to the imagination. It requires very different faculties to tell of steam engines and railways, lighting, paving, house-building, and the vulgar plots and counter-plots of election agents, to those called into play when men settled their differences by cold steel. Modern days have, however, an interest of their own, and we are never content when we find them slurred over. Mr. Creighton has devoted the last chapter of his book to the period between 1747 and 1881. It was obviously impossible to make such a chronicle picturesque; but he has done his best, though we think more might have been told of Parliamentary contests and the Lowthers.

Homes of Taste: Economical Hints. By J. E. Panton. (Sampson Low.) Mrs. Panton is certainly indefatigable in her efforts to introduce tasteful decoration into commonplace dwellings. She takes a gloomy view of the future condition—mental and moral—of the child brought up in the midst of "hideous surroundings, vulgar pictures nailed up against an ugly common paper, blinds which are never drawn up straight, things provided more on the grounds of their use than their beauty." But she does not waste her strength in mere denunciation of what is vulgar and inartistic. Her little book contains a large amount of information as to the best and most economical way of rising out of that monotonous or meretricious treatment of walls and furniture from which such disastrous consequences are to be apprehended. "Nothing," she says, gives one so much joy as the sight of admirably-arranged colours"; and if she could only get her readers to see with her eyes, and neither trust their own uneducated judgment or the interested suggestions of the shopkeepers, life within doors would soon assume a brighter aspect.

A Book about London. By W. H. Davenport Adams. (Henry.) This is a book-made book, but readable. The author would scarcely himself dispute the fact that his stories have been told a hundred times before, and that his seasoning is not more novel than the distress. Still any book that is written on our great metropolis can hardly fail to be interesting, unless written in the spirit of a Dryadust, which this is not. Mr. Adams divides his volume into three parts—stories about historic

scenes, stories of famous localities, and stories of crime and misadventure. The work before us would have been more suitable for the young, had these last been omitted, though in the opinion of the general reader this part of the book will probably be the most attractive. Short as must be our notice, we can not pass over one remark of the author without comment. In telling the story of Miss Reay's murder, by Mr. Hackman (her clerical lover), Mr. Adams mentions the well-known fact that Miss Reay was the mistress of Lord Sandwich and the mother of six children. No exception can be taken to this, but Mr. Adams need not have added the little known fact that one of these six children was a well-known barrister and literary contemporary of Lord Macaulay, who only died in 1851. It surely served no good purpose to name this gentleman as a son of the worthless Lord Sandwich and the unfortunate Miss Reay.

A Manual of Bibliography. By Walter Thomas Rogers. (Grevell.) A good manual of bibliography is greatly needed, but it has not been the fate of Mr. Rogers to fill this considerable void in English literature. His book is prettily printed; it has a coloured frontispiece, representing one of Zaehndorff's buildings, and also a number of woodcuts, most of them familiar to readers of books in typography. There is nothing fresh in the treatment, and Mr. Rogers's ideas of the boundaries of his subject are indefinite. He devotes a chapter to the invention and progress of printing, a chapter which is of the very slightest, for instance, omitting all reference to the important Avignon documents recently discussed in the ACADEMY; then there is a chapter on "The Book"; another on "The Ornamentation of a Book," while the third and last deals with "The Library and its Catalogue." In one of these we are told, "the father of the celebrated James Fox caused a copy of his historical works to be bound in the skin of a fox"—a curiously slipshod statement for a work of scholarship. In dealing with practical library details, Mr. Rogers passes over the "decimal classification" of Mr. Dewey in absolute silence. The list of books of reference is meagre. Altogether, the book is an example of a lost opportunity.

To the handsome volume of *Lord Chesterfield's Worldly Wisdom* (Oxford: Clarendon Press), which Dr. Birkbeck Hill has arranged and edited, is prefixed a critical introduction, setting out the main principles of the teaching which the peer wished to inculcate in the mind of his natural son; and there is an appendix containing the characters of his contemporaries in the political world. Dissimulation towards male friends, and dishonourable conduct towards the ladies whom he met in society were, of course, the principal notes in the teaching of Chesterfield. But outside these degrading passages—and there is no evidence that they injured the moral tone of the youth to whom they were addressed—there was much in the instruction that could not fail to improve. Witness, for example, the manner in which Chesterfield desired that servants should be treated, and the earnestness with which he dilated on the misery caused by excess in drinking. Many of his aphorisms are exceedingly terse and pointed; but the amount of his reading would in these days be considered far below the level of an educated statesman, and his quotations are repeated again and again with wearisome iteration. Considering the temper of the age and the shifting alliances of the politicians of the last century, Chesterfield's estimates of the men with whom he came in contact in the cabinet or in debate have always seemed to us to be penned by a man not unduly partial in his bias. When he wrote the maxim "Whoever

is in a hurry shows that the thing he is about is too big for him," the figure and manners of the Duke of Newcastle must have been in his mind.

THE authorities of the Clarendon Press have, with fairness which all must commend, printed, in a form suitable for preservation with the first edition of *Lord Chesterfield's Letters to his Godson*, that peer's correspondence with the godson's father, which was appended as an additional attraction to the cheaper issue of the *Letters to the Godson*. It opens with dramatic effect with a notification from Lord Chesterfield that his brother is about to marry a young woman who is capable of bearing children, and that the godson may therefore lose his chance of succession to the family peerage and the family property. Fortunately for this youth, husband and wife were only too glad to separate after a short experience of domestic happiness and without the birth of any children. The letters now reprinted add but little to the character of the statesman or of the child whom he undoubtedly loved, but they serve to strengthen still more the current impression of the old man's failings and merits.

A Good Start. By J. Thain Davidson. (Hodder & Stoughton.) Books which are confessedly and designedly "improving," without being dull, are not very common. Such books Dr. Davidson has already proved his capacity to write, and these "homely talks" to young men are not inferior to his previous efforts. Earnest and plain, and strictly adapted to the understanding of the ordinary man, they are never careless or meaningless. The author takes the trouble to get up the subjects of his papers thoroughly, and his moral energy enables him to express himself upon them with strong and genuine feeling. Books of this sort are used too generally as table-ornaments rather than as literature, but if anyone will give Dr. Davidson a fair chance he will find that he can be read with pleasure as well as with profit. The papers which deal with incidents of Old Testament history strike us as unusually good.

The Way to Win. By John T. Dale. (Griffith, Farran & Co.) "How to Succeed in Life" is the secondary title of Mr. Dale's book. It is an elaborate compilation of extracts and anecdotes which are worked into a series of short essays, all more or less connected with the problem of succeeding in life. We recognise the care and industry which have been spent upon the book, but yet cannot pronounce it a success. It is, on the whole, commonplace in style and in thought, nor does it quite succeed in rising above the sordidness, the respectable selfishness, which too often taints the gospel of "getting on." The anecdotes and illustrative incidents are of unusual merit: they have been chosen at first hand, being obviously the result of many years' reading, and form the redeeming feature of an otherwise dull book.

Old Thoughts for Young Brains. By Athol Maudslay. (Simpkin, Marshall & Co.) It has been asked by one who has read this book whether anything so dull and sententious has been offered to boys since the days of *Sandford and Merton*, and we are unable to reply in the direct negative to the question. In fact, the author himself seems, while deprecating it, to have anticipated the verdict of his youthful readers:

"By Jove! I never read such a book, it's as dry as saw-dust, and the old chap who wrote it is as long-winded as a sea-serpent engaged in a swimming race round the world."

No doubt there are boys and boys, and it may be possible to find among them some who will appreciate at a higher value than we can the "preaching and teaching," wherewith Mr. Maudslay seeks to temper the too festive character of the season. If it be a virtue in a

boy to be priggish, then this well-meaning book (with its sometimes appropriate anecdotes) will be found invaluable.

MESSRS. A. & C. BLACK—formerly of Edinburgh, but now of Soho-square, London—have just issued the fourteenth and final volume of the new edition of the *Collected Writings of De Quincey*, edited by Prof. David Masson. It consists of *Miscellanea*, of considerable bibliographical interest, for some of them are now claimed for De Quincey for the first time. Among these we may mention—three new translations from Kant; a review of the Hazlewood system of education, practised near Birmingham by Mr. T. W. Hill, the father of Sir Rowland and Commissioner Hill, and the grandfather of ladies well known to the present generation; a contemporary article on the Scotch "disruption" of 1843; and De Quincey's own account of the part he played in early days in the forgery of a pseudo-Waverley novel, translated from the German under the title of "Walladmor." After some minor waifs and strays, an Appendix follows, giving a chronology of all De Quincey's known writings, and an Epilogue, in which Prof. Masson incidentally estimates the average of De Quincey's literary earnings at only £100 a year. Finally, we have an Index to the whole set of fourteen volumes, compiled by Mr. H. B. Wheatley. Thus is worthily brought to conclusion a work of which the truest praise is that it has so stimulated the popularity of De Quincey that it has necessarily become incomplete before it was finished. As editor of Milton, and now of De Quincey, Prof. Masson may be assured that his name will remain associated with two authors, who are both classics, though in a different measure.

NOTES AND NEWS.

THE materials left by the late Prof. Thorold Rogers for the concluding volumes of his *History of Prices and Agriculture in England*, will shortly be published by the Clarendon Press, in a single volume, under the editorship of his son, Mr. Arthur G. L. Rogers. The tables of figures, which are almost complete, include, besides the usual lists of prices of grain, labour, and general native and imported produce, the daily quotations of bank stock, the Three per cent. Stock, and the South Sea Stock. The previous volumes dealt with the years 1259-1702, and vol. vii. will bring the history down to 1793. Unfortunately, Prof. Thorold Rogers had not been able to prepare his commentary on the figures tabulated in this volume; but many of his deductions are to be found in his writings of the last three years, and he has left ready for publication the MS. of five lectures in which some of his conclusions are summarised. These deal with the parliaments of 1710 and 1713; the South Sea scheme; the events of 1745; bimetallicism and corn bounties in the eighteenth century.

MESSRS. GEORGE BELL & SONS will publish immediately an entirely new edition of Webster's Dictionary, under the title of the "International Dictionary," which is the result of ten years' labour expended upon the revision of this standard work. In addition to the dictionary of words, with their pronunciation, etymology, and various meanings, illustrated by quotations and numerous woodcuts, there are several appendices, comprising a gazetteer of the world; vocabularies of Biblical, Greek, Latin, and English proper names; the noted names of fiction; a brief history of the language; a dictionary of quotations, phrases, proverbs, &c.; and a biographical dictionary, with 10,000 names.

MESSRS. CASSELL & Co. will shortly publish a Dictionary of the English Language in handy

form, based on their Encyclopædic Dictionary. This new work will extend to about 1100 pages, demy octavo size, and will give definitions of more than 100,000 words. It will be especially complete as regards words and phrases employed in the language as spoken and written to-day. Scientific words, Americanisms, provincialisms, and archaic words will be largely introduced; and in an appendix will be given a short history of the language, with some specimens of its literature at various periods.

MR. T. FISHER UNWIN is able to announce that, partly owing to the success attending the issue of the first three volumes of the *Century Dictionary*, the promoters of this work have somewhat extended its scope, while the price remains the same. This extension will increase the number of pages of matter from 6500 to 7000. Over the remaining three volumes thousands of carefully-wrought illustrations will be distributed. The fourth volume will be published at the end of this month, and the sixth and last in the autumn.

MESSRS. MACMILLAN will publish in the course of the present month a new edition of Mr. T. L. Kington Oliphant's *Old and Middle English*, very carefully revised and brought down to date. Like the same author's *The New English*, this book is a remarkable contribution to the history of the language, though it has recently called down the wrath of Dr. Fitzedward Hall.

MESSRS. LONGMANS will publish in a few days *Political Americanisms: A Glossary of Terms and Phrases current at Different Periods in American Politics*, compiled by Mr. Charles Ledyard Norton.

A WORK shortly to be published by Mr. T. Fisher Unwin, *Baboo English as 'Tis Writ*, is the same as that recently announced under the title of "Curiosities in Indian Journalism." The author, Mr. Arnold Wright, who has been connected for several years with the Indian press, has got together many amusing examples of native English as illustrated by quaint editorial announcements, specimens of descriptive writing and poetry, quack advertisements, and begging letters.

MR. W. HEINEMANN will publish Mr. Gosse's translation of Henrik Ibsen's new drama, *Hedda Gabler*, on Monday next. It will have a photogravure from the latest portrait of the author. An edition of 100 large-paper copies will also be issued.

MR. T. R. R. STEBBING's *Life of his friend David Robertson, the Naturalist of Cumbria*, is on the point of publication by Messrs. Kegan Paul, Trench, Trübner, & Co.

THE same publishers will issue immediately, in their "English and Foreign Philosophical Library," *Livy's Philosophy of Right*, translated from the Italian by Mr. W. Hastie, with the sanction of the author.

SOME little while ago a wish was expressed in the ACADEMY that the work in mental philosophy of Prof. Harald Høffding, of Copenhagen, might be rendered accessible to the English public, as being specially in harmony with English modes of thought. We now hear that his *Outlines of Psychology* has been translated by Mr. M. G. Lowndes, and will shortly be published by Messrs. Macmillan in their series of *Manuals for Students*.

THE late Mr. J. E. Bailey, author of *The Life of Fuller*, had, before his death, made considerable progress in preparing a collected edition of Fuller's Sermons. By arrangement with his widow, the completion of the work was entrusted to the hands of his friend, Mr. W. E. A. Axon, of Manchester. The work is now nearly completed, and will very shortly be issued in a limited edition in two handsome

octavo volumes, printed and bound in old style. There will also be 100 large-paper copies, printed on royal octavo and bound in parchment.

MESSRS. BLACKWOOD & SONS announce for immediate publication a volume entitled *British Work in India*, by Mr. R. Carstairs.

MESSRS. CHAPMAN & HALL have in the press a second volume of Dr. William Junker's *Travels in Central Africa*, covering the period from 1879 to 1883. Like the first volume, it is translated by Prof. A. H. Keane, and will contain numerous illustrations.

MISS VIRGINIA W. JOHNSON's new novel will be published next week by Mr. T. Fisher Unwin in one-volume form. It is entitled *A Royal Physician*, after Duke Charles of Bavaria.

MESSRS. F. V. WHITE & Co. will publish immediately *April's Lady*, in 3 vols., by Mrs. Hungerford, author of "Molly Bawn."

MESSRS. WARD & DOWNNEY will publish in February a new novel entitled *Kilmallie*, by Mr. H. Johnston, the author of "Chronicles of Glenbuckie." The scene is again laid in an Ayrshire village.

MESSRS. HUTCHINSON & Co. have in the press a series of volumes of "Famous Women of the French Court," written by M. Imbert-de-Saint-Amand and translated by Mr. T. Sergeant Perry, with portraits. The first volumes to appear will deal with Marie Antoinette, Josephine, wife of the First Consul, and Marie Louise.

MESSRS. P. T. KING & SON will next week publish the first volume of the *Transactions of the National Liberal Club Political Economy Circle*. The volume will contain the inaugural address by Mr. Leonard H. Courtney, on "The Economic Principles which should guide Legislation with regard to the Occupation of Land"; and essays on "International Migration and Political Economy," by Mr. J. T. Mann; on "The Report of the Gold and Silver Commission," by Mr. Alfred Milner; on "The Rate of Interest," by Mr. Sidney Webb; on "Distribution as a Branch of Economics," by Mr. J. H. Levy; and on "The Migration of Labour," by Dr. Hubert Llewellyn Smith. The book will also contain a short sketch of the history and constitution of the Circle, and will be edited by Mr. J. H. Levy, its hon. secretary.

MESSRS. JOHN LENG & Co., of Dundee, have in the press a pamphlet which claims to be a "true narrative" of the Majuba disaster. It is based on written statements supplied by officers of the 92nd Highlanders who survived the engagement, and is a protest against the charge of cowardice which several writers have made against the British force engaged. The work has been edited by Mr. James Cromb, author of "The Highland Brigade: Its Battles and Its Heroes."

MESSRS. HOWE & Co. will publish, in a few days, *General Booth and His Critics*, being an analysis of General Booth's scheme and an inquiry into the value of the criticisms of Prof. Huxley, Mr. C. S. Loch, the *Times* newspaper, and others. The book is written by Dr. H. Greenwood, and will contain a summary of the new trust deed in connexion with General Booth's scheme.

A REVISED edition of Mr. J. W. Crombie's *Some Poets of the People in Foreign Lands* is announced for early publication by Mr. Elliot Stock.

MISS MAGGIE BROWNE's fairy story, *I wanted a King*, illustrated by Mr. Harry Furniss, has already reached a third edition.

PROF. VICTOR HORSLEY, fullerman Professor of physiology, will on Tuesday next, January

20, begin a course of nine lectures, at the Royal Institution, on "The Structure and Functions of the Nervous System. Part I: The Spinal Cord and Ganglia." Mr. Hall Caine (author of *The Bondman*), will on Thursday, January 22, begin a course of three lectures on "The Little Manx Nation"; and Mr. W. Martin Conway will on Saturday, January 24, begin a course of three lectures on "Pre-Greek Schools of Art." The Friday evening meetings will begin on January 23, when Lord Rayleigh will give a discourse on "Some Applications of Photography."

MR. W. E. H. LECKY will deliver an address on "The Message of Carlyle to his Age" on Sunday afternoon, January 25, at 3.30 p.m., at the Lambeth Polytechnic, Ferndale-road, Clapham. Tickets can be obtained from the hon. secretary, the Rev. Freeman Wills.

MR. W. R. MORFILL, reader in Russian at Oxford, will deliver a lecture on "Old Slavonic Religions" at South-place Institute, Flinsbury, on Sunday next, January 18, at 4 p.m.

It is stated that as many as 213 Polish papers are published in Europe, and 13 in North America. Forty-eight of these appear daily.

UNIVERSITY JOTTINGS.

TERM begins at both Oxford and Cambridge at the end of the current week.

THE Rev. Andrew Clark, of Lincoln College, the chief worker in the Oxford Historical Society, has been collecting all the scattered autobiographical material which is dispersed about Antony Wood's printed books and papers, and has nearly finished the first volume of the collection. This newly gathered material adds greatly to the details of Wood's life and opinions, and brings out with remarkable distinctness the effect of the Restoration in Oxford. Wood, in his private papers, is nothing if not plain-spoken, and he calls a spade a spade with frankness and zest.

PROF. EWING, Mr. Stuart's successor in the chair of engineering at Cambridge, will deliver his inaugural lecture on Tuesday next, January 21, his subject being "The University Training of Engineers."

THE Rev. G. F. Browne, Disney professor of archaeology at Cambridge, has been nominated to a canonry at St. Paul's.

MANFIELD College, Oxford, has received a bequest of £2000, under the will of the late Mr. Walter Howorth, of Manchester.

IN continuation of the course on "Homer's Greece," given at the Chelsea Town Hall before Christmas, in connexion with the London University Extension Society, Dr. Walter Leaf proposes to deliver a course of ten lectures on "The *Iliad*," beginning on Wednesday next, January 21, at 5.15 p.m. The poem will be discussed from the literary point of view; and it is intended to take, at each lecture after the first, two or more books of the *Iliad*, and to go through them in such detail as the time will permit, pointing out their chief beauties and difficulties. Admission to the first lecture of the course, at which Lord Justice Bowen will preside, is free.

THE Grillpazzer *Säcularfeier* will not pass quite unnoticed in this country. Prof. Buchheim will devote the first lecture of his German literature course at the King's College department for ladies in Kensington-square, to a comparative estimate of Goethe, Schiller, and Grillpazzer, as dramatists. The remainder of the course, which begins on Friday next, January 23, will consist of a study of Goethe's works.

MR. WILFRID GILL, of Magdalen College, Cambridge, will begin a course of lectures on "Kant and Comte" at 13 Kensington-square, in connexion with King's College, on Tuesday next, January 20.

THE following appointments have been made at the University College of North Wales, Bangor:—Assistant lecturer in English, Mr. W. Lewis Jones, of Queen's College, Cambridge; assistant lecturer in mathematics, Mr. J. J. Alexander, of St. John's College, Cambridge.

DURING the past year the total number of matriculated students in the University of Edinburgh was 3503, as compared with 3602 in 1889. Of this total 940 were enrolled in the faculty of Arts, 116 in Divinity, 468 in Law, and 1979 in Medicine. Of the students of Medicine, 814 (or over 41 per cent.) belong to Scotland, 687 (or nearly 35 per cent.) were from England and Wales, 58 from Ireland, 99 from India, 270 (or 13 per cent.) from various British colonies, and 51 from foreign countries. From the graduation lists of 1890, it appears that 103 students took the degree of M.A., 5 that of D.Sc., 28 that of B.Sc., and 20 that of B.D. In the faculty of Law, 10 took the degree of LL.B., and 3 that of B.L. In the faculty of Medicine, 54 took the degree of M.D., and 210 the conjoined degrees of M.B. and C.M. The general council of the university now numbers 6622 members. The aggregate value of the fellowships, scholarships, bursaries, and prizes, now amounts to about £14,000 a year, viz.: In the faculty of Arts, £9235, in Divinity, £1545; in Law, £410; in Medicine, £2560; and in Science, £250.

ORIGINAL VERSE.

SWEET PEGGIE—A SOUTH-AFRICAN DITTY.

'NEATH other stars than ours,
Amidst strange herbs and flowers,
On the high veldt or waste karoo,
He thinks of you,
Sweet Peggie!

Upon the frontier's edge,
He keeps our English pledge,
Facing swart hordes, strong, brave, and true,
For home and you,
Sweet Peggie!

When camp-fire embers glow
Flameless and crumble low,
He cheers the gloom, musing the while
On your bright smile,
Sweet Peggie!

And when the far patrol
Brings weariness of soul,
He flags not, drinking in a bit
Old letters writ
By Peggie

Seeing the glorious dyes
Of Afric's sunset skies,
Purple and red and gold, he sighs
For pure blue eyes
Of Peggie.

When thunder volleys loud,
And from the tropic cloud
The prompt rain falls, he doth rejoice,
In soft low voice,
Of Peggie.

Watching the river swift,
Swirl broad'ning on the drift,
He longs to flow down to the sea,
Round Cape and be
Near Peggie.

The wily crocodile
He shoots in splendid style,
Making believe he was the wight
Who danced last night
With Peggie.

And from the ostrich fleet
He beats a quick retreat,
Saying, "It is your chaperon,
Let us dance on.
Sweet Peggie!"

The meerkat in the brake
Stirs him, for it would make,
Could it be snared in silken net,
A pretty pet
For Peggie.

The kopje on the plain,
With boulders piled amain,
By contrast hints the cushioned ease
That most doth please
Sweet Peggie.

Amongst the exotic bloom,
Rich flowers without perfume,
Better, he thinks, than this proud dower
My wee Scotch flower,
Sweet Peggie.

When prickly pears cause pain,
And "wait-a-bits" detain,
Smiling, from thorns his coat he frees,
"These bushes tease,
Like Peggie."

On transport journeys long,
All waggons and bultong,
With glee he sings, "My heart and hand
I have spanned
To Peggie."

And wheresoe'er he fare,
In sunshine's cruel glare
Or moonlight cool, this is his theme
"I think and dream
Of Peggie."

J. C.-B.

MAGAZINES AND REVIEWS.

THE *Expositor* for January opens with the first of a series of articles by Prof. Marshall, of Manchester, designed "to prove the existence of an Aramaic Gospel embedded in our present Gospels, and to unveil its contents." He thinks that the discourses of Christ were for the most part delivered in Aramaic, but that some of his sayings were uttered in the very words of our Gospels. It will certainly be a fine proof of scholarship to show that the variations in the common matter of the Synoptic Gospels are due to a variant translation of a common Aramaic original. Prof. Sanday's essay on the title, "Son of Man," has a twofold object—to give the author's personal conclusions on the origin and meaning of this title, and to warn readers against Mr. Carpenter's recent little work on the first three Gospels. Any chips which Prof. Sanday can give us from his workshop will be eagerly welcomed, and his criticism on Mr. Carpenter's appendix, dealing with the title referred to, cannot fail to be valuable. But is it fair to prejudice readers against a book by telling them that the author writes as a Unitarian? A cultivated student must be presumed to have the historical spirit, and to be free from a controversial bias. Prof. Sanday proposes a "self-denying ordinance," binding critics to exclude alike supernaturalistic and anti-supernaturalistic theories, but does not say what he means by the supernatural. An interesting lecture on Hosea at the close of this number contains the statement that "God speaks to you and to me as directly and as supernaturally as He spoke to those Old Testament prophets"; this would be called by many "anti-supernaturalistic," but it breathes the historical spirit. Dean Perowne communicates statements by Sir G. G. Stokes and Prof. Pritchard on the relation between Gen. i. and the sure results of modern science.

In the *Antiquary* for January the Rev. Charles Kerry continues his account of the discovery of

the Register and Chartulary of the Mercers Company of York. The volume is evidently one of great interest, which ought to be printed in full. This is just such a work as the *Surtees Society* ought to undertake. Mr. R. C. Hope continues his valuable series of papers on Holy Wells, dealing with those of Westmorland, Worcestershire, and York. The paper entitled "Out in the Forty-Five" is amusing; authentic information concerning an outbreak which has been "smothered by romance" is much wanted. Mr. T. C. Smith gives an account, far too short, of the Ribchester Parish Church library. Many of the volumes have been lost. It is much to be desired that a specialist should catalogue those which remain.

SLAVICA.

UNTIL comparatively recent times little had been done to facilitate the study of the English language and literature among Slavonic peoples. The first to make the attempt among the Bohemians was the late J. Maly, who published an English Grammar. Since his time Prof. Mourek, of Prague, has been an indefatigable worker in this field. We have seldom seen anything more complete than his sketch of English literature, which, having first appeared in the *Slovnik Naučný* ("Bohemian Encyclopaedia"), has just been issued in a separate form (*Pichled Dejiny Literatury Anglické* ("Survey of the History of English Literature"). We have been greatly struck by its accuracy and fulness. The author does not confine himself to the literature of the United Kingdom, but devotes many pages to that of America. Prof. Mourek is also the author of a very useful Bohemian-English Dictionary, of which the first volume has appeared, and the second is in course of publication. It is a compact little work. Its only rival in the field is a Dictionary issued at Racine in Wisconsin (U.S.) in 1876, which seems, from the great prominence given to the technical words of various trades, to have been primarily intended for the many Bohemian artisans in America. In 1889 Prof. Mourek published a useful book to help his countrymen in the acquirement of colloquial English (*Učebné Listy Jazyka Anglického pro Samouky*), in which he gives amusing anecdotes, a tale from Dickens and other extracts, with dialogues somewhat on the Robertsonian method. But Prof. Mourek is not merely a writer of popular books on English. He has recently published, under the sanction of the Bohemian Society of Arts (Prague) a scientific work entitled *Syntaxis Gotskéjch Predložek* ("Syntax of the Gothic Prepositions"). This is a profound study, in which the use of each preposition is carefully traced in the remains of the Gothic language which have come down to us, with constant references to the original Greek.

M. M. Philippov has published (St. Petersburg) a work in vindication of the rights of the Croats against Austria and Hungary, *Khorvati i Borba yikh s' Avstriiei* ("The Croats and their Struggle with Austria"). His book shows a great deal of learning, but will hardly be welcome to our many western Russophobes, for he advocates a close union between the Croatian population and Russia, and is as Pan-Slavistic in his tendencies as Yuri Krizanić, the Croat, was in the days of the Emperor Alexis of Russia. It seems to us that the natural development of Croatia, Serbia, Bosnia, and Herzegovina, and even of the Slovenes of Southern Austria, would be to form at some future period an independent nationality, such as was finely dreamed of by the patriotic Ljudevit Gaj and others some forty years ago.

W. R. M.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- HEISS, A. Les médailleurs de la Renaissance. 8^e vol. Florence et les Florentins. Paris: Rothschild. 200 fr.
- JEDINA, L. V. An Asiens Küsten u. Fürstenthümern. Tagebuchblätter v. der Reise Sr. Maj. Schiffe "Fasana" u. ü. den Aufenthalt an asiat. Höfen 1887-9. Wien: Hölzel. 15 M.
- MENNING, A. Der Bel Inconnu d. Renaut de Beaujeu in seinem Verhältnis zum Lybeaus Disconus, Carduino u. Wigalois. Leipzig: Fock. 1 M. 50 Pf.
- MINIATURE, le, nei codici Cassinesi. IV. Milano: Hoepli. 10 fr.
- SCHWEDEL, O. Aus Alt-Berlin. Stille Ecken u. Winkel der Reichshauptstadt. Berlin: Lüftensacker. 15 M.
- WEISS, das, der Münchener Künstlerfamilie Adam. Hrg. v. S. Soldan. I. Nürnberg: Soldan. 30 M.
- YBART, Ch. Au tour des Borgia: les appartements Borgia au Vatican etc. Paris: Rothschild. 50 fr.

HISTORY.

- DEHNING, H. Die Geschichte der Stadt Celle von den ältesten Zeiten bis auf die Gegenwart. Celle: Schulze. 4 M. 40 Pf.
- DOKUMENTE zur Geschichte der Wirtschaftspolitik in Preussen u. im Deutschen Reich. 4. Bd. Berlin: Heymann. 6 M.
- LÜBECK, die freie u. Hansestadt. Lübeck: Dittmer. 12 M.
- PUBLICATIONEN aus den k. preussischen Staatsarchiven. 45. Bd. Urkundenbuch zur Reformationsgeschichte d. Herzogth. Preussen. Hrg. v. P. Tschackert. 3. Bd. Leipzig: Hirzel. 9 M.
- REGESTEN der Palzgrafen am Rhein 1214-1400. Bearb. v. A. Koch u. J. Wille. 5. Lfg. Innsbruck: Wagner. 4 M.
- URKUNDENBUCH, westfälisches. 4. Bd. Die Urkunden der J. 1251-1300. 4. Hft., bearb. v. H. Finke. Münster: Regensburg. 5 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HINTZE, C. Handbuch der Mineralogie. 4. Lfg. Leipzig: Veit. 5 M.
- WEISS, Th. Metaphysik. 2. Bd. Die antithet. Welttheorien u. die spekulative Theologie. Gotha: Perthes. 11 M.

PHILOLOGY, ETC.

- GRIMM, J. u. W. Deutsches Wörterbuch. 8. Bd. 5. Lfg. Reiten-Rind. Bearb. v. M. Heyne. Leipzig: Hirzel. 2 M.

CORRESPONDENCE.

GLOSSES FROM ROME AND PARIS.

Rome: Dec. 3, 1890.

The glosses which I have recently found in the Vatican Library and in the Bibliothèque Nationale fall under four heads: I. Latin, II. Old-High-German, III. Old-Breton, and IV. Old-Irish. Of the Latin and Old-Irish I give only selections.

I. LATIN GLOSSES.

Vat. MS. lat. 1339 (Canons).

Fo. 27^a 1, pastelli .i. xerui. Pro ordinatione ergo uel pallii seu cartae (.i. decreti uel precepti uel mundiburdii) atque pastelli. 27^a 2, scenicam .i. meretricem. 45^a 2, tonsorandus .i. clericandus, multata .i. damnata. 56^b 1, boni pastoris est pecus tendere non deglenerare* .i. non scorticare. 56^b 2, phitorum [i.] phitones [leg. pythones] dicuntur qui falsa diuinant. 75^a 1, rumigeruli .i. uniloqui: in marg. Rumigeruli dicuntur qui falsos rumores, id est uanas laudes, portant. 80^b, cancer. uulgo dicitur graneus.†

Fo. 112^a 1, ampullas .i. annulus [i.] lecitios. 114^a 1, negotia uetigalia .i. seruilia. 116^a 1, ballando .i. iocando. 116^b 2, choros .i. rotas. 122^a 1, in loculo .i. in fisculo uel sacculo [so in 238^b 2, loculos .i. sacculos l. fiscos]. 132^a 2, tragoediorum .i. iocularium. 132^b 1, scenam .i. domum meretricum l. cantionum. 140^b 1, pallas .i. sindones. 143^b 2, scurriles .i. ioculatores. 158^a 2, sortilogos .i. pithones. 158^b 1, filacteria .i. pietaciola [leg. pittaciola and cf. πιατικια] l. ligaturas. 168^a 2, dioeci .i. parrochia. 168^b 2 and 180^a 2, camo .i. curcuma. 174^b 1, carice .i. fici carotii. 175^a 2, contagia .i. crimina. 191^a 1, uitricum .i. patrinium. nouerem .i. matriniam§. nurum .i. noram. 193^b 2, aborsum .i. morticinum. 203^b 2, sublatum .i. fultum. 222^a 2, in laqueo .i. in laciolo. 231^a 1, pinguedo .i. sugina [leg. sagina?].

* A scribal error for deglubere?

† Cf. Ital. *granchio*, *grancia*.‡ See Ducange s.v. *ama*.§ A similar gloss occurs in ff. 307^a 2, 308^a and 308^b. Cf. Fr. *marraine*.

238^b 1, sub scabello .i. sub pedaneo. 245^a 2, hylarescit .i. letatur. 256^b 1, a communione suspendi .i. separari l. substolli. 280^b 1, immoderatione .i. inrefrenatione. 291^b 1, iurgatrix .i. rixatrix. 295^b 2, ornatus .i. circumfultus l. circumdatus. 308^a 2, fructectis [i.] spinis l. sentibus.

Vat. MS. lat. 1347 (Canons).

Fo. 77^a 1, Biberes .i. potiones. 77^a 2, Eulogias responsiones uel salutationes .i. fomitem occasionem .i. subministrationem .i. Fomes origo .i. Fomenta solatia .i. Sinaxis [συναξις] oratio assidua.

Vat. MS. lat. 341 (Jerome's Epistles, &c.).

Fo. 33^a, effutire .i. depromere .i. alias autem est effutire uel infutire stulte loqui est. 48^b, ut moriatur in taphnis* in marg. Taphnis interpretatur mandatum humile. 54^a, in marg. Oratores rabullare dicuntur rethores quando multum declamant.

To these may be added the following three glosses from a tenth-century copy of Arator, *De Vita et Actibus Apostolorum*, in the Bibliotheca Vallicelliana, at the beginning of a codex marked F. 65:

Fo. 1^b, loricam asbergum† .i. acies † sceras§. 4^a, externas stranas.

II. OLD-HIGH-GERMAN GLOSSES.

Vat. MS. lat. 1347 is a tenth or eleventh century copy of Cresconius's *Concordia Canonum*, in quarto, now containing 180 leaves. Its beginning is lost. Ff. 77, 78, are in a handwriting different from, but contemporaneous with, that of the rest of the codex. They contain about 208 Latin glosses, intermingled with which are the following twenty-three Old-High-German. I have added references to similar glosses in the second volume of Steinmeyer and Sievers' collection, *Die Althochdeutschen Glossen* (Berlin, 1882).

Fo. 77^a, col. 1, Affectum .i. muotscaf [A.G. 52, 21].

„ „ 2, Grauitas modestia .i. unisduom [A.G. 52, 22].

Indigeries id est frosmezunga [A.G. 52, 23].

Rebellio unidarmunneo [A.G. 52, 43].

Recreare gilabon [A.G. 52, 44].

„ 77^b, „ 1, Uilicationes ambahtes [A.G. 52, 45].

Alea gula [A.G. 87, 1].

Resciso contractu froslizzanero githinsungu [A.G. 86, 10].

Reditus heimbrung [A.G. 82, 19: 86, 14: 96, 8].

Amplioiem summam meron scaz [A.G. 86, 16].

Seditionem nugareh oto fara [A.G. 82, 32: 86, 17: 99, 47].

Exp[er]iandi zihelisonne [A.G. 82, 35: 85, 19: 86, 19: 87, 35: 94, 34: 99, 44: 109, 76].

Raritate fohlogi [A.G. 82, 38: 85, 21: 86, 21: 96, 11].

Fo. 78^a, col. 1, Praetextu occasione uel puvange [A.G. 83, 1: 86, 24].

In pulpitu In lectar [A.G. 86, 27: 112, 60: 147, 35].

Filacteria zambargiscrib [A.G. 83, 7: 85, 29: 86, 39: 92, 53: 95, 61].

* For *taphnis*? Cf. *ταφνός* and the Fr. *en tapinois*.† Cf. Ital. *usbergo*, *osbergo*, O.H.G. *halsberc*.‡ The context is *ferratas acies atque agmina uincunt*.§ Cf. Ital. *schiera*.

|| This and the preceding five glosses seem to have been taken from a copy of the Rule of S. Benedict.

¶ Read *zihelisonne*.

Fo. 78^a, col. 1, Plebeios psalmos saeculares psalmos aut uniuileod [A.G. 83, 11: 85, 33: 92, 55: 96, 1: 100, 60: 113, 29: 140, 42].

„ col. 2, Conductor meiuir [A.G. 113, 54: 118, 19].

Portentuose ungiuuro [A.G. 83, 18: 85, 43: 86, 46: 101, 56].

„ 78^b, „ 1, Delerantes tobonte [A.G. 83, 22: 86, 50: 87, 24: 115, 18: 138, 43: 139, 30: 140, 11].

„ „ 2, Inretitus bifangan odo bisaget [A.G. 83, 42: 85, 43].

Non obsit unidar ni si [A.G. 85, 65: 86, 53: 103, 3].

Spectacula einanigi odo slaptispil [= slaptispil, A.G. 85, 68: 86, 55].

III. OLD-BRETON GLOSSES.

These I found in Vat. MS. lat. 1974—a twelfth-century copy of Orosius, and in Vat. MS. lat. 1480, a Priscian of the tenth or eleventh century. The first, third, and fourth are identical with the Breton glosses in Regina 691, which were published in the ACADEMY of January 18, 1890, p. 46, col. 2. The Breton glosses in Vat. MS. lat. 1480, are in a hand different from, and perhaps a century later than, that of the text.

Vat. MS. Lat. 1974.

Fo. 47^b, impensis .i. impeneticion.

48^b, in foro boario (proprium nomen loci .i. osuin.)*

gestatorum .i. eusoution.

49^b, corbem .i. cayuel.

Vat. MS. Lat. 1480.

Fo. 35^b, left margin, Strigilis .i. scristl.†

36^a, right margin Trutina .i. balans.‡

48^a, fiber (nomen bestie) fibri beuer.

IV. OLD-IRISH GLOSSES.

The following glosses are from the tenth-century copy of the shorter Servian commentary on the Bucolics and Georgics preserved in the Bibliothèque Nationale, and marked MS. lat. 7960. The text and glosses have obviously been copied from an Irish MS. by a continental scribe, who was, of course, ignorant of the Irish language. Hence some of the glosses are so corrupt as to be unintelligible. They may perhaps be corrected by comparison with the glosses in a MS. at Florence (Laurent. plut. 45, cod. 14), which seems to be derived from the same source as the Paris MS. See *Rheinisches Museum*, Neue Folge, xv. 133, where G. Thilo prints six of these glosses, reprinted by Zimmer in p. 5 of the Supplement to his *Glossae Hibernicae* (Berlin, 1881).

MS. lat. 7960.

Fo. 3^a, l. 9, dumosa .i. drisidi.§

l. 31, cicades canig [leg. cicadis cailig, and cf. Welsh *ceiliog rhedyn*.

5^a, last line, fraga .i. subii.||

6^a, l. 4, flauescet blifithir [leg. bláfithir].

8^a, l. 19, ansa .i. dorn.

l. 22, moris .i. merib [leg. smérib].

frontem .i. grade. tempora a

aru [leg. aracha].

* Does this mean (nomen) de sono (factum)? The following gloss, in which the word *bosonorio* is obscure to me, occurs in the margin: .i. ubi immolabant diis suis boues .i. bosonorio [= bonosorio, Reg. 691, fo. 51^b] quia boo fit .i. ubi poete laudes regibus l. praefones canebant.

† Perhaps *scristl*, but cf. O. Ir. *scrissid* (gl. raso-rum), Ml. 72^b 8.

‡ The s and the right half of the n are cut off; cf. Mid. Br. *balance*.

§ Derived from *dris* (gl. *dumus*).

|| Cf. W. *syff* "strawberry."

- Fo. 8^b, l. 34, alnos .i. ferna.
 9^a, l. 1, apio .i. luid serbh.
 l. 17, arguta .i. dresactach .i. pro sonanti uento.
 l. 18, arcades .i. sulbari.
 l. 23, examina .i. saithi.*
 9^b, l. 10, rusco .i. aittun; 17^a, 11, rusco .i. aittin. [Read in both places aittinn, and cf. W. eithen "furze"].
 muscosi .i. coen [leg. coenaig].
 l. 12, turgent .i. astoid [leg. attait].†
 l. 13, tede .i. cainda [leg. taedae .i. cainde].
 l. 21, fraxinus umnus [leg. unnius] †
 pinus octyag . habies octhyach as ardu alailiu . populus .i. fid.
 10^b, bocula .i. bonat [leg. bucula .i. bōnat].
 corripuit .i. adrech.
 11^b, l. 8, subulci .i. mucibi [leg. mucidi].
 l. 12, ferulas .i. flesca.
 bacis .i. cirab [leg. baccis .i. cairab].
 uenabor .i. adcichlus.‡
 spicula .i. foyat|| l. gaau.
 13^a, ua[c]inia .i. uiole pu[r]poreae l. subi l. certe [leg. caera] derce [f]roich.
 13^b, l. 16, pruna .i. airni draigin.
 14^a, l. 21, stipula .i. cuislen.
 15^a, bachare .i. bo ob bethin [leg. boobethiu].
 15^b, l. 27, uiola .i. fobuirge [leg. sobairge].¶
 paliurus .i. gle clye [leg. geldely "whitethorn"].
 calat[h]is .i. cathalab.

The following two glosses quoted by Thilo I did not find in the Paris MS. He doubtless took them from the Laurentian: arista broth vitta snathae. Here broth may be cognate with Lat. frutex, while snathae [leg. snathe = Corn. snod] is certainly related to neo, réo, v̄s̄is, v̄h̄ua. A trace of the initial s of the root is in *ḥv̄v̄* (from *ḥ-sv̄v̄*) nebat. See Curtius G.R. 5, No. 436.

WHITLEY STOKES.

TUNIP AND THE LAND OF NAHARINA.

Bentcliffe, Eccles : Dec. 29, 1890.

In the Egyptian accounts of the wars of the kings of the XVIIIth and XIXth Dynasties against the Khita, mention is several times made of a town Tunip, whose exact locality is a puzzle. Wiedemann in more than one place says it was near Damascus. Brugsch, on the other hand, identifies it with Daphne, close to Antioch. I cannot think that either of these sites, which are a considerable distance apart, satisfies the conditions of the problem.

In the friezes preserving a version of the epic story describing Rameses II.'s battle at Kadesh, a town which is admitted to have been situated on some enlargement of the Orontes, and probably on the lake of Homs, the two spies are made to tell Rameses that the king of the Khita had withdrawn from Kadesh, and was then "in the land of Khilibu [*i.e.* Aleppo] to the north of Tunip."

It seems to me that this phrase necessitates our putting Tunip somewhere between Kadesh and Aleppo. Now it is a curious fact that, in the inscriptions describing the campaigns of this period, I cannot find the name of Hamath at all; and it seems to me that

Tunip was in all probability the Khita name of Hamath, where several inscriptions have occurred proving it to have been a seat of Khita power. This identification would satisfy, I believe, all the conditions necessitated by both the Egyptian and the Assyrian texts where the name Tunip occurs.

This is not all. Tunip in one place is called "Tunip in the land of Naharina." It has been usual to identify the Naharina of the Egyptian texts with the Mesopotamia between the Tigris and the Euphrates. I believe this to be an entire mistake. Naharina is no doubt the Naharain of the Old Testament, and means the land of the rivers; but the rivers which bounded it were not the Euphrates and the Tigris, but the Euphrates and the Orontes. Brugsch reports that a learned traveller, a friend of his, informed him that the Arabs are still accustomed to call the fertile country to the west of Damascus which is watered by many rivers by the very same name of Naharain (Brugsch, *History of Egypt*, i. 292).

The name was in fact generic; but I have no doubt that the Egyptians applied it themselves specifically to the country (of which Tunip was the capital) bounding Syria on the north and intervening between it and the proper country of the Khita.

I believe also that it is here, and not in Mesopotamia, that we must put the Aram Naharain of the Bible narrative. This clears up a difficulty. Aram Naharain was also called Padan Aram in the Bible narrative. Now in the inscriptions of Shalmaneser (900-860 B.C.) a tribe Patena is placed in the Orontes valley and the watershed separating it from the Euphrates; and these Patena have been identified as the people of Padan Aram and of Batanea or Bashan by Rawlinson (see *Herodotus*, i. 463, and *Dictionary of the Bible*, sub voce "Aram."

The whole argument, therefore, hangs together very reasonably; and, if sustained, it enables us to clear up and to set right somewhat the geography of the country of the early Hebrew patriarchs, as well as to better understand the Egyptian texts.

HENRY H. HOWORTH.

WHY WAS THE HORSE DRIVEN BEFORE IT WAS RIDDEN?

Queen's College, Cork : Jan. 13, 1891.

If Mr. McClure's objections to my theory are only those stated in his letter, I have every hope of making him a convert. His argument is, that because the horses under chariots appear of full size on the monuments of Assyria and Egypt, the reason why men did not ride them cannot be that they were too small to carry a rider with ease. But it by no means follows that the moment the horse became sufficiently developed men would abandon the chariot, consecrated by use of generations, and employ the horse solely for riding. It would involve a great change in the weapons and mode of warfare. For instance, the Assyrians were a nation of archers, accustomed to shoot from the chariot. Take the archer from the chariot and put him on horseback, and he would be helpless. (The Parthians seem to have been almost the only people who used the bow on horseback.) The horseman, to be effective, must be armed with a strong lance (instead of mere javelins for throwing) or a long sword suited for cutting; for the short bronze swords of the ancients were only available for thrusting in close encounter. Moreover, the addition of scythes to the axles of the wheels probably prolonged the use of the chariot, as such scythe-bearing chariots became a formidable weapon when driven against bodies of footmen. Although, owing

to "villainous saltpetre," the mediaeval knights with lance in rest has long departed, lancer regiments still linger on in the armies of modern Europe, partly as a "survival," and partly because they are found useful in certain conditions of modern warfare. The horse has been able to draw the plough for many centuries, but he has not yet succeeded in dislodging the ox from his ancient office as tiller of the soil. The steam-plough, in turn, is superior to the horse-plough; but it will be long before it will supersede the latter. Changes in institutions do not go *per saltum*. First came the chariot, then we hear of "chariots and horsemen" side by side; finally, the chariot disappears, and the horseman has finally triumphed.

It is almost certain that the horse originally came from the plains of Northern Asia and Europe to the peoples of Asia Minor and Egypt. The Turko-Tataric and Indo-European races have each a common name for it, whilst the Semites (from some of whom the Egyptians borrowed their name) have no common term (Schrader, p. 261). The horse, when once in the hands of people who fed him on corn, and exercised care in the choice of their breeding studs, would rapidly develop. That such was the practice in Asia Minor is made clear from several passages in the Homeric poems—*e.g.*, the well-known description of the stallion "well fed at the manger" (*Il.*, vi. 505); and that other (*Il.*, v. 200)—where Pandarus describes his horses, which he had left at home, lest, owing to the siege, they should come short of provender at Troy, as feeding on "white barley and spelts." Whilst the curious story told (*Il.*, v. 234) of how Anchises managed to get somewhat dishonestly the breed of the horses of Troy shows to what lengths the ancient horse-breeder would go to obtain the service of a good sire for his mares.

The fact that the ass was ridden at an early period in Egypt was a good reason for their not riding the horse when they got him. If the ass was as lazy and stubborn in Egypt as he is represented in Homer (*ῥαθὺς ὄνος*, *Il.*, xi. 668), he certainly would not have been much use for war or long journeys; he might do well enough, as he still does in Egypt, for carrying elderly gentlemen, like Balaam, short distances when pace and docility for management made no difference. The Egyptians, regarding the ass as the proper beast for riding, as the ox was for ploughing, would all the more keep the noble horse (when they obtained him) for the purposes of war, the chariot being regarded as the noblest implement of warfare.

I am sorry to have drawn down the ire of Prof. Max Müller by omitting to mention *Rig Veda*, v. 62 (which is relegated by Grassman to the limbo of his appendix as of late date), quoted in the note to Schrader (*E. T.*, p. 262), as well as the reference there given to Prof. Max Müller's *Biographies of Words*. However, as he affixes his *imprimatur* to my general statements, my position remains secure.

WILLIAM RIDGEWAY.

Hampstead : Jan. 12, 1891.

With reference to Mr. McClure's letter in the ACADEMY of January 10, it should be remembered that "the relatively small size of the Greek horses on the frieze of the Parthenon" is due not only "to the desire of the sculptor to give greater prominence to his heroes than to his animal forms," but also to his desire to keep the heads of the riders at the same level as the heads of the men on foot, thus avoiding blank spaces in the upper part of the frieze. This principle of "isokephalism" runs through the various stages of Greek art, and in earlier work often involves absurd disproportion, as in the Assos frieze.

* Pl. of *saithe* = W. *haid*.

† The act. *b-* fut. sg. 3 of this verb occurs in the Bible, Numbers vi. 27: *attaidh a boly*.

‡ = *huinnis*, Sg. 6^a 11.

§ Redupl. *s-* fut. sg. 1 of *adclaidim*.

|| O.Br. *gungoion* (gl. *spiculis* .i. *telis*), Regina 296, fo. 38^a.

¶ Cf. *barr bairche*, I.U. p. 131, l. 30.

As to the main question, it was no doubt easier to learn driving than riding, and on horseback a chief could not carry his heavy defensive armour. At the same time, the horse may have improved as much through selection, greater comfort, and better food, as (according to Prof. Rolleston) women have improved in physique relatively to men since the days of the long-barrow people.

TALFOURD ELY.

ODYSSEUS AND THE CYCLOPS.

London: Jan. 12, 1891.

It appears that I have myself to defend now, Homer's position being admitted to be unassailable. I have verified my own references, as I am fairly challenged to do, and find that I have verified my previous inferences also. In Mr. A. Lang's paragraph, which I cited, I find, as I found before, that he wrote with respect to the adventure of Ulysses with the Cyclops: "his conduct was out of character indeed"; and that he agrees to the possibility that Homer, in the interest of his plot, was capable of making "Ulysses inconsistent, with his eyes open and knowingly."

These were the propositions I challenged, and how is my challenge responded to? Mr. Lang now turns round upon himself—a creditable course enough when avowedly due to standing corrected—and writes: "I do not think Odysseus inconsistent"—"I do not myself think this [the taunt of the Cyclops] out of character in a man of spirit." Well and good; Homer may accept the palinode so far, but has still a right to grumble at what is taken back with the left hand in the qualification, "even if he was inconsistent, his conduct was necessary to the story."

As to the subject—I will not say the question—of the unity of each poem as a most artful composition, and the essential interdependence of the pair, I do not think that any illustration of importance has been added to what Col. Mure gave in detail long ago; nor do I believe that the Cosmos is the result of a fortuitous concurrence of atoms uniform or other.

W. WATKISS LLOYD.

"WIDERSHINS."

Christ's College, Cambridge: Jan. 12, 1891.

"Semasiologically," I account for the specialised meaning of "widershins" by instancing the Icelandic phrase, *Vir solar sinnis*, "contrary to the sun's course"; "phonetically," for the aspirated sibilant by seeing in the word the influence of Middle English *schin*, A.S. *scēn*, "shine," used also in the sense of "magic," e.g. *deufel-shine*, devilish magic; *Ormulum*, 8110.

Had I for one moment imagined that Mr. Jacobs actually derived this old English word from the High German *wider Schein*, I should most certainly have described his etymology as "a learned etymology." I, of course, regarded his German analogue as merely a learned corroboration of an obvious "folk-etymology," which connected the latter half of the word with the English "shine." I carefully stated this in my note: "The disguised 'westerns' has strictly no more to do with 'west' than 'widershins' has with 'shine,' though in the one case 'learned etymology,' and in the other 'folk-etymology,' has been at work."

With all due deference for one of the greatest of our English folk-loreists, I must say I am not convinced that Burd Ellen's capture by the Elf-King was the result of her going round the church "widershins." The only extant document of that eventful episode says nothing about it; the little tailor to whom we owe the Childe Rowland tradition did not attempt to satisfy his hearers as to why the lady was

captured—but he was only an "amateur" folk-loreist.

It is, however, best for me perhaps to take Mr. Jacobs's advice to heart and "beware of widershins," least the grim thing should still exercise its power of evil and change a grateful admirer of *English Fairy Tales* into a graceless and pedantic critic.

I. GOLLANCZ.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 18, 4 p.m. South Place Institute: "Old Slavonic Religions," by Mr. W. R. Morfill.
7.30 p.m. Ethical: "Woman's Ideal," by Miss M. S. Gilliland.

MONDAY, Jan. 19, 5 p.m. London Institution: "Social Questions in the Middle Ages," by Mr. E. L. S. Hornburgh.

8 p.m. Royal Academy: Lecture on Painting, V., by Mr. J. E. Hodgson.

8 p.m. Aristotelian: "Clifford's Philosophy," by Mr. F. C. Conybeare.

8 p.m. Richmond Athenæum: "Fables and Fairy Tales," by the Rev. S. Goldney.

8.30 p.m. Geographical: "The Meteorological Results of the Challenger Expedition in relation to Physical Geography," by Mr. Alexander Buchanan.

TUESDAY, Jan. 20, 3 p.m. Royal Institution: "The Spinal Cord and Ganglia," I., by Prof. Victor Horsley.

7.30 p.m. Statistical: "The Operation of the Contagious Diseases Acts, from their Introduction in 1864 to their Ultimate Repeal in 1886," by Dr. R. Lawson.

8 p.m. Civil Engineers: Discussion, "Auxiliary Engines in connexion with the Modern Marine Engine," by Mr. W. H. Allen.

8.30 p.m. Zoological: "A Species of Earthworms of the Genus *Siphonogaster* from West Africa," by Mr. F. E. Beddard; "Anodon and *Unio*," by Mr. Oswald H. Latter; "Butterflies collected in Tropical South-western Africa by Mr. A. W. Eriksson," by Mr. Roland Trimen; "A Specimen of the White Bream (*Abramis blicea*, Bloch), without Pelvic Fins," by Mr. H. H. Brindley.

WEDNESDAY, Jan. 21, 8 p.m. Microscopical: Annual Meeting; President's Address; Election of Council and Officers.

8 p.m. Society of Arts: "Photography in Aniline Colours," by Messrs. A. G. Green, C. F. Cross, and E. J. Bevan.

8 p.m. Geological: "Agrosaurus Macgillivrayi (Seeley), a Saurischian Reptile from the N.E. Coast of Australia," and "Saurodesmus Robertsoni, a Crocodilian Reptile from the Trias of Linkfield in Elgin," by Prof. H. G. Seeley; "The Age, Formation, and successive Drift-Stages of the Valley of the Darent, with Remarks on the Palaeolithic Implements of the district, and on the Origin of the Chalk Escarpment," by Prof. J. Prestwich.

8 p.m. Cymmrodorion: "Celtic Ornament," with Illustrations, by Mr. T. H. Thomas.

THURSDAY, Jan. 22, 3 p.m. Royal Institution: "The Little Manx Nation," I., by Mr. Hall Caine.

6 p.m. London Institution: "Animal Life on a Coral Reef," by Mr. Sydney J. Hickson.

8 p.m. Royal Academy: Lecture on Painting, VI., by Mr. J. E. Hodgson.

8 p.m. Society of Arts: "Hall-marking of Silver Plate, with special Reference to India," by Mr. E. J. Watkinson.

8 p.m. Electrical Engineers: "The Distribution of Electricity, with special Reference to the Chelsea System," by Gen. C. E. Webber.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 23, 8 p.m. Philological: "A Dictionary Evening," by Dr. J. A. H. Murray.

8 p.m. London Amateur Scientific Society: "Fruits, their Classification and Terminology," by Prof. Boulger.

9 p.m. Royal Institution: "Some Applications of Photography," by Lord Rayleigh.

SATURDAY, Jan. 24, 3 p.m. Royal Institution: "Pre-Greek Schools of Art," I., by Mr. W. M. Conway.

3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

THE ORIGIN OF THE MEDIAN EMPIRE.

Medien und das Haus des Kyaxares. By J. V. Prásek. (Berlin: Calvary.)

EVER since the discovery of the cuneiform inscriptions of Nabonidos and Kyros, which have cast so new and unexpected a light on the rise of the Persian Empire, an active discussion has been going on between those who would unreservedly follow the statements of these contemporaneous documents and those who would harmonise them with the accounts left us by the Greek authors. The history of the Median empire and the invasion of Western Asia by the Skyths have especially attracted the attention of scholars. The Medes, indeed, have formed the subject of a learned monograph by M.

Delattre. Unfortunately, the want of critical judgment the latter has shown in estimating his authorities led him to more than one unacceptable conclusion. It has, however, induced Dr. Prásek to publish a book which is full of original views and critical acumen, and which I warmly recommend to the notice of historians.

Dr. Prásek begins by an analysis of the sources of the Median history found in the pages of Herodotos. He shows that the narrative in I. 95-104, 106-122, forms a single whole, divided into two parts by the story of the Skythian invasion, which has been derived "partly from the tradition of the temple of Ashkelon, partly from a North Pontine source." The author of the narrative was not acquainted with Media, and his description of Ebbatana is therefore incorrect. His comparison of the Median capital with Athens (I. 98) points to his Greek or Graeco-Lyidian origin, a conclusion which is confirmed by the use he makes of the spurious Delphic oracles about Kroesos and Kyros. His information, however, was derived from Median sources, as is indicated by his partiality for the Medes, and by the leading position assigned to Harpagos. When we remember that Asia Minor was conquered by Harpagos, it is natural to infer that the ultimate source of the narrative is to be sought in the family traditions of the Median general.

A second narrative is given by Herodotos in chaps. 123-130, which is inconsistent with the first. It is clearly of Persian derivation, and is unfavourable to the Medes. The relationship of Kyros to the Median King is unknown to it; Harpagos figures as an insolent traitor; and Astyagès, instead of being an old man, is in the prime of life. But we may gather from the earlier portion of it that, although in its present form it has come to Herodotos through Persian hands, it contains "a valuable relic of Median popular tradition." Just as in the first narrative the traditions of the family of Harpagos have been coloured by a Greek of Lydia, so in the second narrative we have a Median tradition which has received a Persian colouring.

Dr. Prásek passes a very just judgment upon the rival of Herodotos, Ktésias. As he remarks, the long sojourn of the Knidian physician at the Persian court must have made him well acquainted with Persian, and so able to make full use of the royal archives, as he claims to have done. But he lacked critical capacity, and was biased by his jealousy of Herodotos. It must be remembered, however, in fairness to Ktésias, that fragments only of his work remain, and that even these fragments are sometimes of doubtful authenticity.

The greater part of Dr. Prásek's book is naturally devoted to the materials furnished us by the cuneiform inscriptions. Here I am compelled to dissent from his conclusions in more than one particular. I doubt the identification of Pasargada with Anzan, the city and country over which Kyros and his immediate ancestors ruled. The Babylonian inscriptions prove that Anzan was not far from the frontiers of Chaldaea, and the recent attempt of Dr. Winckler to disprove the evidence of the Susian inscriptions in

regard to its position and character is founded on a mistake. The Susian kings, not only at Susa, but also at Bushire in the south of their dominions, call themselves "ruler(s) of Anzan, Susian(s)." Dr. Winckler maintains that in this title the word Anzan does not denote a district, but has some general signification, like that of "plain," since it is not preceded by the determinative of "country." It is, however, only where the determinative is omitted before *Susunga*, "Susian," that it is omitted before Anzan; where it precedes the word *Susunga*, as on the bricks of Silkhak, it also precedes the word Anzan. If, therefore, "Susa" is a geographical name, Anzan must be one too; and the title shows plainly that the Assyrian scribe was right when he tells us in a tablet that Anzan or Ansan was synonymous with Elam. Elam is, of course, used here in a general sense, and is not to be confined to Susa and its immediate neighbourhood. Sir Henry Rawlinson has long ago pointed out that the site of the city of Anzo should be sought in the vicinity of Shuster, since Assan, according to Ibn en-Nadim, was a district of Shuster.

There is another point on which Dr. Prášek and myself are at variance. The tablets relating to the invasion of Assyria by Kastarit of Kar-Kassi, the Gimirra or Kimmerians, the Medes and the Minni, which I first brought to light in 1877, belong, I believe, to the closing days of the Assyrian Empire, and not, as Dr. Prášek assumes, to the reign of Esarhaddon, the son of Sennacherib. The enemy overthrown by this Esarhaddon consisted of the Kimmerians alone; and their leader was Teuspa, not Kastarit. The war with the Medes was a later and separate event; and it was the Assyrian king and not the Medes that was the aggressor. The Medes, moreover, were at that time under the government of more than one chief, neither of whom bore the name of Mamitarsu, the sole leader of the Medes according to the tablets which I have published. I must, therefore, adhere to my original conclusion that these tablets belong to the latest period of Assyrian history, and that the Assyrian king Esarhaddon whom they record was a descendant of Esarhaddon I. The conclusion is confirmed by a curious tablet (*W. A. I. III. 16, 2*), the historical significance of which has been indicated by M. Amiaud. Here we have an "Esarhaddon king of Assyria" who seems to have reigned after Assur-etil-ilani-yukinni, the son and successor of Assur-bani-pal.

The close of Assyrian history is still shrouded in obscurity. We now know that Assur-etil-ilani-yukinni was acknowledged as king in Northern Babylonia as late as the fourth year of his reign, and consequently that the revolt of that country from Assyria could not have taken place immediately after the death of Assur-bani-pal. We also know that Sin-sar-iskun corresponds to Sarakos, the last king of Assyria according to the Greek writers. A tablet (*K. 195*) further makes us acquainted with a certain Sin-iddina-pal, whose name reminds us of the Greek Sardanapallos, and who was raised to the government by his father, Esar-haddon, "king of Assyria." As the tablet is of the same peculiar style as those

which relate to the invasion of Kastarit, it must belong to the age of Esar-haddon II. We shall, therefore, have to find room for the four following princes between the death of Assur-bani-pal and the fall of Nineveh: Assur-etil-ilani-yukinni, Esar-haddon II., Sin-iddina-pal, and Sin-sar-iskun.

Kastarit, I still believe, must be the Kyaxarés of the Greeks. The two names agree phonetically. At all events, Kyaxarés cannot be represented by the Uvakhshatara of the Behistun inscription, as this is phonetically impossible. On the other hand, Kastarit is identical with Khshathrita, the Persian form of the name assumed by the pretender who in the time of Darius claimed to be "king in Media." But it must be remembered that Kyaxarés was reputed to have been the predecessor of Astyagés, and Astyagés was king of the Manda, or "nomads," not of the Medes. How came the Medes to take the place of the Manda?

A. H. SAYCE.

CORRESPONDENCE.

SANSKRIT PLAYS PRESERVED AS INSCRIPTIONS.

Göttingen: Jan. 3, 1891.

Sanskrit scholars will be interested to learn that among the papers of General Sir A. Cunningham, sent to me by Mr. Fleet, I have found rubbings of two unique stone inscriptions, the originals of which are at the famous Arhai-din-kā Jhonpra at Ajmere, in Rājputānā. For these inscriptions contain large portions of two unknown plays, by the King Vigharā-jadeva, of Śākambhari, whose Delhi Śivalik pillar inscriptions I re-edited last year in the *Indian Antiquary*. A full account of the inscriptions, together with the texts thus discovered, will be published in the same journal. Here I would only state that one of the inscriptions gives a large part of the fifth act of a play called "Harakeli-nātaka," in which the royal author has evidently followed Bhāravi's "Kīrātārjunīya"; and the other, the end of the third act and a large portion of the fourth act of another play, which has reference to Vigharājadeva's wars with the Muhammadan invaders of India. It is clear that the king had both plays carefully engraved and put up in public; and I venture to hope that we shall soon hear from India of the existence of more stones with other portions of the same plays.

F. KIELHORN.

THE BABYLONIAN LEGEND OF ETANA.

Leipzig University: Dec. 22, 1890.

During my visit to the British Museum last October, with the kind assistance of Mr. Pinches, I collected and copied many fragments of Babylonian legends, among them considerable portions of the Etana series, which is mentioned in the list of legends S. 699, next after that of Gilgames (the true reading, according to Mr. Pinches's discovery, of the name of Gisdhubar). I recognised among the fragments the Greek myth of Ganymede; and Mr. Pinches directed my attention to the engraving on the Babylonian cylinder, No. 18 of Sir Henry Peck's collection of cylinders, which we at once decided to belong to the same legend. Mr. A. H. Sayce has since then connected the name Gilgames with the Gilgames of the Babylonian legend referred to by Aelian (*Hist. Anim.* xii. 21); and Dr. William Hayes Ward, in the *ACADEMY* of Dec. 18, connects this story with the picture on the cylinder. It may be of interest, therefore, to

publish the translation of some fragments of the Etana legend before I have completed the study of them.

I give a literal translation of the more connected portions of the legend, so far as I at present comprehend their contents:

The serpent on [his arrival said to Samas]
I will give the account
Against the eagle [I complain (?)]
Now my nest [he has robbed]
My nest is broken up
My young are destroyed,
He came down, he ate
The punishment which he has put upon me do thou
O Samas [repay]
Surround (?) O Samas with thy net the earth
With thy snare the heaven [compass]
Who can escape out of thy net?
Even the evil-doer, the storm-bird, the lifter up of
the wicked head [did not escape (?)]
Samas the complaint of the serpent [heard]
Samas opened his mouth and addressed the
serpent.
Go the road, push forward to the mountain
Let the carcass of a wild ox cover you,
Open its inside, slit up its stomach.
Take up your abode in its stomach.
All the birds of heaven will come down,
The eagle among them will come.
The bait (?) of flesh he will perceive.
Into the hiding-place of the inside he will tear (?)
When he comes into the midst
Do thou catch him by the wings,
Cut off his wings, his pinions, and his claws.
Tear him and throw him down in an out-of-the-
way place (?)
Let him die a death from hunger and thirst,
According to the bidding of Samas the hero.
The serpent went, pushed forward to the mountain.
The serpent arrived at the carcass of the wild ox.
He opened his inside and slit up his stomach.
His abode he took up in his stomach.
All the birds of heaven fly down to eat the flesh.
The eagle the mischief
With the birds of heaven he does not eat flesh.
The eagle opened his mouth and spoke to his
young—
Come, let us leave and not trouble ourselves about
the flesh of this wild ox.
A young eaglet with extreme keenness of mind
. . . . A word spoke
. . . . In the flesh of this wild ox a serpent lies
hid.
. . . . A word speaks.
The reverse of this tablet, after many lines are
lost, contains a prayer for a son.
My offerings are finished. . . .
My sacrificial lambs to the satisfaction of the gods
are complete.
O! Lord, let the command go forth from thy
mouth,
And give me the plant that assists bearing.
Show me the plant that assists bearing; take away
my and grant me a son.
Samas opened his mouth and spoke to Etana
Go the road, push forward to the mountain.
The largest tablet contains the ride of Etana
to heaven on the back of an eagle. After some
broken lines it reads:
The throne fell over
Under the throne
I came
I was frightened, I trembled sore
The eagle to him to Etana speaks.
My friend cheer up
Come, I will carry you to heaven.
Upon my breast place your breast;
In the feathers of my wings fasten your hands.
Upon my side place your side.
Upon his breast he placed his breast.
In the feathers of his wings he fastened his hands.
Upon his side he placed his side.
He was large and the weight was great.
One two hours' distance he takes him up.
The eagle to him to Etana speaks,
Look, my friend, how the land is.
See the sea; its boundaries are vast (?)
Here the land is described as a mountain sur-
rounded with water, and then follow two more

stages of the journey, each introduced in the same manner. After the third stage we read:

See, my friend, how the land is.
The sea has changed to a gardener's ditch.
When they come to the heaven of Anu,
Into the regions of Anu Bel and Ea
The eagle and Etana together

Many lines are here missing, but the journey continues on the reverse of the tablet:

The eagle, the bird
It is not
Come, my friend, I will carry you
With Istar the Queen [you will be?]
At the home of Istar the Queen
Upon my side place your side.

The description is completed as before, and the stages of the journey follow. After the first, the land looks like a yard; after the second, like a garden-bed; and, finally, the vast sea is so small that no plant could satisfy itself with it. Then follows:

My friend, go no higher to heaven.
Retrace the course
One two hours' distance he retraced the course (?)
The eagle plunged down and there met him
This is repeated for the three stages of their fall, and the tablet breaks off.

The last fragment I shall mention appears to contain an apotheosis of Etana, but there are no complete lines. It begins:

And the gods founded [for him a sanctuary]
. . . . exalted, exalted
Before him the gods lay down
May they place his dwelling
May he be their shepherd
May Etana be their
A sceptre
In the seventh place came the spirits of earth
And held a council
May the lands

Further down it reads:

At that time
And a sceptre of lapis lazuli stone
Embracing the regions of the world

The last word of this tablet is, "he exalted him." And the first line of the next tablet, "The eagle opened his mouth and spoke to Samas his lord."

As will be seen, the fragments begin with a complaint of the serpent to Samas concerning the eagle who has torn up his nest and eaten his young. He begs Samas to catch the eagle for him; but Samas suggests to him a plan by which he can catch the bird himself. He directs the serpent to go to the mountain, find the carcass of a wild ox, and set a bait for the bird. He is then to crawl into the stomach of the ox and wait for the eagle. When the birds, attracted by the flesh, gather around, he is to catch the eagle, cut off his wings and claws, and leave him to his fate. The serpent carries out these directions to the letter; but the eagle seems to suspect something, and admonishes his young birds to avoid that carcass. One young eaglet is especially sharp-sighted, and suggests that a snake lies hidden there. As so often happens, the tablet breaks off in the most interesting part, and we are left in the dark as to whether the cunningly-laid scheme was a success or not.

The prayer for a son is addressed by Etana to Samas. The word omitted in the last line reads *piltu*, but its meaning is unknown to me.

The account of Etana's ride on the eagle begins with an address of Etana to the eagle, in which he tells of confusion and fright. The eagle cheers him up, and requests him to take a ride to heaven, and tells him to nestle closely on his back and hold fast. Etana is heavy; but the eagle carries him up. The journey is divided into three stages of two hours' distance each. At each stage of the trip the eagle addresses Etana, and calls his attention to the appearance of the land and sea. The descrip-

tion is very vivid, and it is unfortunate that the ends of the lines are broken off. We have before us a literal bird's-eye view of the world as the ancient Babylonians imagined it, and a single glance teaches us much of their cosmology. At the end of the first stage upward the vast sea stretches away on all sides, and in the midst stands what they called the mountain of the earth surrounded with water. As they mount higher the picture grows smaller, till, finally, the land looks like one of the small garden-beds with the irrigating ditch around it, which were so common in old Babylonia, and the vast sea appears like the encircling ditch. Some of the words used in the comparisons are obscure, but they all express the same general idea. The earth is surrounded with water as with a girdle; the vast sea is like the yard around a castle, &c.

The apotheosis tablet is much mutilated, and only suggestive words give us a clue to its contents.

There seem to be some curious points of agreement between these tablets and those of the Creation series, especially the fourth tablet. There also the god Ea, whose usual abode is in the ocean, is found dwelling above in the heaven of Anu and Bel.

It may be interesting, in conclusion, to refer to the Babylonian legend mentioned by Aelian. The outline of the story is as follows:

When Sakkbaros was king of the Babylonians, the Magi predicted that the son born from his daughter would deprive his grandfather of the kingdom. To prevent this, the king shut her up in a tower; but the precautions were in vain, and she bore a son from an unknown man. The guards threw the child from the tower. An eagle perceived its fall, darted under, and received the child on its back, carried it to a garden, and laid it gently down. It was brought up by the gardener, called Gilgames, and ruled over the Babylonians.

We could easily pick out agreements between the stories. The prayer is that of the captive daughter in the tower; the frightened child falls on the back of the eagle. But such points are probably delusive. The name here is Etana not Gilgames; and Etana himself makes the prayer. Then, too, the myth of a man borne by an eagle is very widespread, though it undoubtedly lies before us in the legend of Etana in one of its most ancient forms.

All these bits give us tantalising glimpses of the riches of the old Babylonian literature. It is to be hoped that before long the rest of the legends which lie buried under the mounds will be brought to light.

EDWARD T. HARPER.

British Museum: Jan. 12, 1891.

The texts which Dr. Harper translates here are in the highest degree interesting. One cannot help thinking, however, that the Greek writer has reproduced these remarkable legends of the ancient Babylonians in a very distorted way—unless, indeed, he copied from an entirely different version.

The cylinder referred to by Dr. Harper and Dr. W. Hayes Ward (who first published a reproduction of it) will be found in the Catalogue written by me, entitled *Babylonian and Assyrian Cylinder-Seals and Signets in the Possession of Sir Henry Peck*. The man is shown (No. 18) riding astride on the bird, whose neck he holds. Beneath are two dogs looking up at them, and, to the right, a man carrying what is apparently a basket. This last is followed by a herdsman driving three goats. Above are a man carrying a rectangular object, apparently intended for a letter, and two men seated, one on each side of a large vase which stands between them. The man carrying the

rectangular object seems to be kneeling on one knee. It is not unlikely that the two upper groups are intended for distant objects, visible to the man on the bird from his elevated position. If this design be an illustration of the legend of Etana, the engraver or designer has not attempted to represent him as described on the tablet; for, according to Dr. Harper's translation, Etana was to place his breast against the eagle's breast, to fasten his hands in the feathers of the eagle's wings, and to place his side against the eagle's side. This description is not over clear, but it seems certain that the writer of the legend thought that Etana hung on to the bird rather than rode astride on its back. This difference may, however, be due to a variation in the legend.

THEO. G. PINCHES.

SCIENCE NOTES.

THE medals and funds to be given at the anniversary meeting of the Geological Society of London on February 20, have been awarded by the council as follows:—The Wollaston Medal to Prof. J. W. Judd; The Murchison Medal to Prof. W. C. Brogger, of Christiania; the Lyell Medal to Prof. T. M'Kenny Hughes; and the Bigsby Medal to Dr. G. M. Dawson; the balance of the Wollaston Fund to Mr. R. Lydekker; that of the Murchison Fund to Mr. R. Baron; and portions of the Lyell Fund to Messrs. C. J. Forsyth Major and G. W. Lamplugh.

PHILOLOGY NOTES.

THE meeting of the Philological Society on Friday next, January 23, will be a "Dictionary evening," when Dr. J. A. H. Murray has promised to come from Oxford and report on the progress of his great undertaking. His coadjutor, Mr. Henry Bradley, happens to be president of the society for the current year.

M. JULES OPPERT has been elected president of the Académie des Inscriptions for the current year; and Prof. Kern of Leyden, Prof. Wattenbach of Berlin, and Prof. Schuchardt of Graz, have been elected foreign correspondents.

MR. SAYCE'S little book on the Hittite Empire has been translated into French, with a preface and appendices by M. J. Menant, and published as a volume in the "Bibliothèque de Vulgarisation" of the Musée Guimet.

COURT PUBLISHER Friedrich, of Leipzig, is about to issue a pamphlet by Prof. Carl Abel, entitled *Offener Brief an Professor Gustav Meyer*, discussing controversial points connected with the question of Egypto-Aryan linguistic affinity and Indogermanic etymology.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Dec. 9.)

FRANCIS GALTON, Esq., vice-president, in the chair. —A paper on "An Apparent Paradox in Mental Evolution," by the Hon. Lady Welby, was read. —Mr. Francis Galton exhibited a large number of impressions of the bulbs of the thumb and fingers of human hands, showing the curves of the papillary ridges on the skin. These impressions are an unfailing mark of the identity of a person, since they do not vary from youth to age, and are different in different individuals. There is a statement that the Chinese—who seem to be credited with every new discovery—had used thumb-impressions as proofs of identity for a long time; but Mr. Galton pronounced it to be an egregious error. Impressions of the thumb formed, indeed, a kind of oath or signature among the Chinese, but nothing more. Sir W. J. Herschell, however, when in the Bengal Civil Service, introduced the practice of imprinting finger-marks as a check on personation. Mr. Galton's impressions were taken from more than 2000 persons, by spreading a thin film of printers'

ink on a plate of glass; then pressing the thumb or finger carefully on the plate to ink the papillary ridges, and afterwards printing the latter on a sheet of white paper. Typical forms can be discerned and traced, of which the individual forms are mere varieties. Wide departures from the typical form are very rare.

ARISTOTELIAN SOCIETY.—(Monday, Jan. 5.)

S. H. HODGSON, Esq., president, in the chair.—The Rev. Thomas B. Strong read a paper on "Dr. Martineau's *Seat of Authority* and *Lux Mundi* compared." The point of contact in the two books lies in the theory of authority expressed or involved in them. Dr. Martineau's theory is that of pure individualism—the soul receives revelation immediately through the moral sense. It is constructive, aiming at describing the impact of Revelation upon the soul. The theory of the authors of *Lux Mundi* starts with faith as a primary quality, at any rate, for religion. The authority of the Creeds lies in their being exact expressions of facts, which are apprehended by faith; thus authority is in their substance rather than in their form. This position rests upon a philosophy of being, summed up in the phrase, "reason cannot prove existence," and, therefore, is chiefly dependent upon historical evidence.—The paper was followed by a discussion.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Jan. 9.)

R. E. ALLARDICE, Esq., president, in the chair.—Mr. John McCowan, of University College, Dundee, read a paper on the heating of conductors by electric currents and the electric distribution in conductors so heated; and Mr. J. D. Hamilton Dickson, of Peterhouse, Cambridge, discussed the solution of a certain algebraic equation.

FINE ART.

My Life. By T. Sidney Cooper, R.A. In 2 vols. (Bentley.)

MR. COOPER'S autobiography will be read with somewhat mixed feelings, at least by those who are alive to any marked want of delicacy and good taste in works of this sort. For one thing, a full and authentic record of the career of so distinguished a painter could hardly be without interest, especially as he affords an instance of genius developing itself under extremely unfavourable conditions, and as he has had a close acquaintance with many of the principal artists of the last fifty or sixty years. On the other hand, his volumes have a fault from which nine-tenths of the personal memoirs produced in recent times are commendably free. He is outspoken where a little tact and kindness of heart might have counselled him to be silent. His piety, of which we are often reminded by fervent ejaculations of thankfulness to Providence for his gifts and success in the world, is decidedly more conspicuous than his charity. He has an unamiable weakness for drawing the frailties of his friends from their dread abode. He shows but slight respect for the good name of the dead or the susceptibilities of the living. Perhaps the most repelling example of this is to be found in his treatment of Sir Edwin Landseer, who, as he indirectly shows, had many claims to his gratitude, esteem, and even affection. It is known to a few that the painter of "The Shepherd's Chief Mourner" was afflicted in his later years with dementia, accompanied by a terrible craving for stimulants. Mr. Cooper, while professing to hold him in

"sincere" regard, does not shrink from exposing him to contemptuous pity:

"It was near Carshalton that he lived, and we went down together on a Sunday. I was indeed shocked when I saw him so changed. He was always crying out for more drink, and was to all appearance half out of his mind. He said to me, 'Oh, Cooper, you do not know how ill I have been and still am! And they don't care anything about me: they leave me alone and do nothing to help me; they will not even give me anything to drink when I am dying of thirst.' I tried to console him, but it was of no use. He did not seem to understand what I said. . . . The whole place was in dire disorder—beer and porter bottles, dishes, pipes, cigars, newspapers strewn about the room; but no Bible, nothing to calm his mind or to lead him to think about death and eternity. How I desired to draw their attention to this, and to try if poor Sir Edwin could not be persuaded to think of his soul and of his God! . . .

He was walking about more than half boozey, his nose of a purple brown colour, and looking altogether repulsive, like all men who are habitually intoxicated."

Samuel Cousins, too, is exhibited lying in a drunken state on the floor of the Star and Garter, Richmond, after a dinner there. But, Mr. Cooper adds, "it is not a habit with him; I never heard of his again indulging in excess, and he lived to a good old age." It does not seem to have occurred to Mr. Cooper that this is an aggravation of his offence against decency in mentioning the incident at all. He is also careful to inform us that an eminent country banker (one of his earliest patrons) abruptly left a dinner table soon after the removal of the cloth, having drunk what an inquisitive guest ascertained to be the larger portion of a bottle of brandy; and that Douglas Jerrold, becoming "quite helpless" after a convivial gathering, was sent home in a cab, with a card bearing his name and address tied to his neck. In fact, for chronicling instances of insobriety among his associates Mr. Cooper has a craze which the tenderest memories are apparently unable to check.

It is a relief to turn from matters like these to the account he gives us of his long and busy life. Of humble parentage, he was born at Canterbury in the autumn of 1803. In his early years he became familiar with poverty in almost its direst aspect. The elder Cooper deserted his wife, leaving her to support herself and five young children as best she might. By dint of sheer hard work she just managed to keep their heads above water, though all the necessities of existence were then at famine price. In such circumstances the future painter could receive only a meagre education, but a sense of his deficiencies induced him to make up for them in part by self-teaching. He soon took a fancy to drawing, and in default of paper and pencils, which he could not afford to buy, would make sketches upon his school slate. Canterbury cathedral, he tells us, was his invariable model. His mother, satisfied that he would never earn his bread in this way, urged him to pursue a trade; and eventually, as a sort of compromise, he went to a coachbuilder's in the place to help in painting panels. Provided with pencils and paper, he produced more sketches of the Great Church, for one of which the Archbishop gave him £5.

Subsequently he painted scenery in a few Kentish theatres, meeting Edmund Kean, Elliston, and other histrionic celebrities. He next accepted an invitation to stay with some relatives in London, and, thanks to nothing but his own ability and energy, was admitted a student of the Royal Academy. "You draw correctly," said Fuseli to the young artist, tapping him on the head; "you will do something." His friends not being able to keep him long, he sat up as a drawing master, first at Canterbury, where he was beginning to be known, and then at Brussels, where he married Miss Pearson, daughter of a learned mathematician. It is worthy of note that he did not admire Paul Potter's famous "Bull" without a good deal of reserve. The Belgian revolution, which occurred a few months later, necessarily brought his affairs to a sad condition, and he returned with his wife to London. For a year or two he found it no easy matter to obtain a livelihood; but his "Landscape and Cattle," exhibited at the Suffolk Street Gallery in 1833, at once placed him on the high road to distinction. For this task he had fortified himself by careful studies of the animals in Smithfield, Regent's Park, and elsewhere. *The Times* said that there were parts of the picture which might "challenge comparison with the works of some of those who were acknowledged to be the best living painters." His first picture at the Academy was the "Study for a Farm near Canterbury," now in the Vernon collection at the National Gallery. From the day it appeared his path was strewn with roses; the *cognoscenti* treated him as another Cuypp, and in the fulness of time he became an Academician.

On one of his recollections he may be pardoned for dwelling at some length. The Queen asked him to go to Osborne to paint a picture of a cow which had been sent to her from Guernsey. Before the work was finished, the Prince Consort induced him to give her a sight of it.

"As soon as the Queen saw my picture she exclaimed, 'Oh yes, that is my Buffie.' That was the name she had given to the cow on account of its having a very largely developed 'dewlap,' and being considered in that respect to resemble a buffalo; or rather, I should say, that was the pet name given to the animal by the Queen, its proper name being the 'Victoria.' So much interest did Her Majesty manifest in the picture that I held it for fully a quarter of an hour while she was examining all the different points and making most intelligent and pertinent remarks as to the execution of the work. I have painted for many persons of distinction, but I never came across anyone who showed a more comprehensive appreciation of artistic excellence generally, or a more perfect and simple reliance upon my powers than in this particular instance as to the execution of the work. . . . The Prince suddenly said, 'How about those dock leaves that you are introducing into the foreground, Mr. Cooper?' I answered, 'The privilege of my branch of art, your royal highness, is to take advantage of objects of still life, to assist the composition of a work, and for pictorial combination; and such accessories as dock leaves are considered allowable to avoid the monotony as much as possible of grass and earth.' 'Well,' said the Prince jocosely, 'they are beautifully painted, and doubtless assist the composition; but they do not give evidence of good farming.' Her

Majesty smiled appreciatively, and, shaking her finger at the Prince, said, 'How about the little pool of water in which the heifer's hind legs are standing?' 'Oh,' said his royal highness, laughing, 'I think it is a beautiful artistic idea, and gives a stamp of nature to the scene.' 'Yes, Albert,' said the Queen, 'and I like its introduction much; but it is not evidence of good draining.' Upon this they both laughed heartily, and I confess I could not help joining in myself. I could see then, and afterwards heard as a fact, that Her Majesty was very fond of farming, and that the Prince was endeavouring to make a complete work of the drainage throughout the whole estate."

More than once does Turner appear before us in these pages. Here, for example, is a sketch of his strangely squalid home at the height of his power and prosperity:

"I called upon Turner at his house in Queen Anne-street, and a dirty-looking house it was. There was no evidence of its having been painted for a great many years. I knocked and knocked again, when at last the door was opened by a most frightful looking creature—a short woman, with a very large head, wearing a dirty white gown, and with a ragged dirty thing tied round her head and throat, making her already large head twice its natural size. She looked just like those ogres one sees in the pantomime before the transformation scene, and was altogether a most appalling vision. I told her that I wished to see Mr. Turner if he was within. She said he was in, but she did not think he would see anyone. 'But I will go and see if he will,' she added, and showed me into a small room by the entrance, where she left me. I shall never forget the damp, dirty smell of the inside of the house. It was dreadful—as if it had never been washed or cleaned, or even dusted; and I am sure no window was ever opened to let in any fresh air. The atmosphere was quite sickening. However, Turner did come in to see me."

In connexion with "A Mountain Group," painted in 1846, we have the following anecdote:

"On the varnishing day, when I went to the rooms to touch up my picture, I found it hung next to one of Stanfield's. He came in shortly; and, after looking carefully at my work, he advised me to lower the tone of the ground upon which a group of sheep were lying, as he thought the whole was too much the same colour. I felt that his suggestion was a good one, and was acting upon it when Turner came by, who, having just entered the rooms, was taking a look round before beginning his own work. He had four pictures in the Academy that year, and was continually passing us as he went from one to the other. Some of his work was, as usual, only just rubbed in; and it was a common practice of his, when he saw how his pictures were placed, to paint first a little on one, then on another, and so on till all were finished to his satisfaction. On the second day, when passing us, palette in hand, and while I was still engaged on my picture, he stopped to look at it, and then, saying 'Put it out; it destroys the breadth,' he put a dot of colour over the part on which I had been painting and then walked away again. Stanfield saw him do it as well as myself, and immediately said, 'Don't you touch it again; he has done in one moment all that it wanted.' So I left it; and when Turner passed again, I went up to him and thanked him, showing by my manner that I meant it; whereupon he nodded, and gave a sort of grunt, but vouchsafed never a word."

Gillott, the dealer, no sooner heard of this

"touch" than he bought the picture at the painter's own price.

Many interesting reminiscences of other masters of the pencil are to be found in Mr. Cooper's book. With Landseer, as we have seen, he became rather intimate:

"Independently of his talent and very high reputation as a painter, he was an extremely clever man, and distinguished himself in a variety of ways. He had a great store of anecdotes, which he was fond of relating; and he was altogether a most agreeable member of society, and much sought after in the highest circles. My friendship for him was sincere, and we frequently met. He dined several times with us, and was always cheerful and courteous; drank but little wine, and after dinner, in winter, he would sit by the fireside with a cigar, entertaining my daughters with stories of fun and venture. This was while they were still quite young. On one occasion he kept them in attention and amusement by describing deer-stalking—a sport to which he was very devoted, and in which he was a great adept. . . . Little did I think in those days in what a shocking manner his life was to end."

Little, too, could Sir Edwin have thought of what was to be done for his memory by this very friend. Maclise's modesty is rather happily illustrated. He had finished "The Sleep of Duncan"; and Mr. Cooper, who was on the hanging committee, rightly gave it the place of honour in the exhibition. When Maclise saw this

"he was quite vexed with us, and told us that he particularly disliked his picture being hung in that position. 'I don't want it there, my dear Cooper,' he said; 'you must take it down and find some other place for it. Hang it anywhere else that you please.' I was obliged to comply with his demand, or I feared that he might be seriously offended, though I knew that it was only his modesty that made him raise this objection to the position we had selected for his work. 'Some one else will like to be so placed better than I do,' he added, after a pause. And that was true enough!"

Creswick appears in a less favourable light; in addition to being of dirty habits (his friends called him the "great unwashed"), he was "ignorant, vindictive, and unsociable." It would be well, however, to take this description with a grain of salt, as for some reason unexplained he did all he could to prevent Mr. Cooper from attaining the full honours of the Academy.

Of those who rose to distinction in other walks of life we have many glimpses. At Charles Knight's house Mr. Cooper met Thomas Campbell.

"Another most amusing man, full of jokes and anecdotes, and as bright and sharp as a needle. He was a peculiar-looking man, with sharp blue eyes, a long and tapering nose that would go through a keyhole, of fresh colour, and, I think, marked with the small-pox. He was a man of keen observation, and was always delightful company—a man who impressed and singularly attracted me; but I could never think of him as the author of that beautiful ode, 'The Evening Star,' or of 'The Last Man,' and other serious productions. They did not seem to belong to his character or nature, and I could not understand the apparent anomaly. His manner of expressing himself was insinuating, cheerful, and bland; and there was great and pointed humour in his conversation, his fun being always full of vigour and real wit, but never in the slightest degree coarse or vulgar."

Next comes Southey when his mind was giving way:

"One year, when I was up in the Lake country, I was sketching at Rydal Water, when a gentleman came up behind me, and after watching me, as I painted, for some time, said, 'The man who can do that should have a name.' I answered, just as he moved away, 'The man who can see that ought to have a name too.' He looked very peculiar, and I asked some men, who were working in a stone quarry close by, if they knew who he was. 'Oh, yes,' they said; 'why, that's Southey, the poet. He's a funny fellow.' 'How funny?' I asked. 'Why, he's mad,' they answered."

Douglas Jerrold, with Mr. Cooper, was a member of the old Museum Club:

"His countenance was open and bright (when sober!) and showed nothing of that satirical bitterness for which he was so eminent. Leigh Hunt, in proposing his health on one occasion, called him 'the bitter Jerrold, with honey under him.' I once ventured to tell him that several of the members of the club were afraid of him and his bitter tongue, and shunned conversation with him on that account, when he said to me with great energy, 'Sidney, I have never in my life said or written a bitter thing of anyone who did not deserve it.' And I must say that I have frequently heard him speak of persons and things in the most courteous and beautiful and even feeling language—metaphor following metaphor, quaint conceits, graceful images, beautiful ideas and thoughts, all expressed in one continual flow of eloquence from a fountain inexhaustible. . . . In the winter Jerrold always took a chair close to the fireside, where he sat with his cigar, and whence he issued his witticisms in his dry and amusing manner, keeping us all in a continuous state of uproarious laughter."

Slighter reminiscences in the book relate to the Keans, Albert Smith, Samuel Lover, Buckstone, Lord Beaconsfield, and Mr. Gladstone.

Mr. Cooper, it must be added, is often inaccurate where a very little care would have sufficed to put him right. If it was necessary for him to retail afresh some hackneyed stories, such as the "rowing in the same boat with very different skulls," he ought at least to have seen that they were given according to the authentic versions. Some of them are spoilt in the retelling, while one of Thackeray's best known jokes, "The Reach and the Peach," is ascribed without any apparent misgiving to Jerrold. The latter, in addition to being described as "fine looking," which was true only of his countenance, is stated to have been editor of *Punch* since its commencement, whereas he never occupied that onerous position. And this reminds me that Mr. Cooper's good-natured readiness to speak of any undue fondness for the bottle has involved him in a serious exaggeration. He says that, after the weekly *Punch* dinners of old, Jerrold, as well as "many other members" of the staff, "was sure to be inebriated." How far this assertion is true may be gathered from the fact that the company consisted almost exclusively of Thackeray, Leech, Gilbert & Beckett, Richard Doyle, Percival Leigh, and Tom Taylor. Still more astonishing is another of Mr. Cooper's assertions. According to him, "Dickens undertook the editorship of the *Daily Telegraph* from the time that that paper was first established, and carried it

on in a very efficient manner for some years." In an account of his old age, again, he tells us that he has taken the *Daily Telegraph* "ever since it was first published, with Charles Dickens as its editor." Mr. Cooper here gets into a curious and unfortunate muddle. Are we to assume that for the space of thirty-five years he has patronised the *Telegraph* under a false impression? Or does he mean another journal altogether? For, as everybody is aware, the only daily paper edited by Dickens was the *Daily News* at the outset of its career, and his connexion with it came to an end about a decade before the *Telegraph* made its appearance.

With the art-criticism of the present time Mr. Cooper is profoundly dissatisfied. According to him, most of its votaries are prone to extol some painters at the expense of others perhaps equally good, to ignore or disparage the productions of new or comparatively unknown men, and, above all, to be guided less by their own judgment than by the dictates of mere fashion. How far these charges are justified I leave the readers of our daily and weekly papers to determine for themselves. Mr. Cooper, after unctuously quoting the well-known dictum in *Lothair*, suggests that disappointed artists would at times make better critics. They would have the advantage of technical knowledge, while those without that knowledge have merely their taste to depend upon. Of course, he adds, the artist must be of a sufficiently magnanimous character to sink all bitterness and littleness of feeling before he attempts to criticise others. Does it not occur to Mr. Cooper that such magnanimity might be a marked exception to a very general rule? Perhaps the only valid argument he brings forward against the work of the art critics is based upon the unfavourable conditions under which it is done. He condemns their judgments as hastily formed and hastily expressed. Allowing that men of refined taste and a wide acquaintance with the best sort of art might perceive the general worth of a picture if they had the time to examine it carefully, he asks whether this is possible in the few hours during which the critics are admitted to the exhibitions before they are opened. Obviously enough, the evil here complained of might be remedied by the simple expedient of extending press views over several days instead of one, upon the understanding that nothing should be printed until a specified date; but Mr. Cooper, unless I do him a grievous injustice, has not thought it necessary to propose an alteration to this effect in the practice of the body of which he is so important and influential a member. By the way, as he himself shows, it scarcely lies in the mouth of one of the council of the Royal Academy to reproach the critics with hasty and insufficient observation. From an ingenuous description he gives us of the method of selecting pictures for exhibition at Burlington House I take the following passages, the italics, of course, being my own:—

"Everything is admitted, and is passed in review before the council. These sit in a semi-circle, the president being in the centre, with a stand opposite to them, on which each picture

is placed by the attendants in *quick rotation*, except those of the full members, which are accepted as a matter of course, and are not seen till afterwards. . . . The stand on which the paintings are rested is placed *some distance away from the semi-circle of judges*. . . . Every aspirant to Academy honours may rest assured that all his works are seen, and receive *full notice and mature consideration*."

Possibly, however, the young artist, far from accepting the last statement as correct, may be disposed to think that in all the circumstances his merits are less likely to be overlooked by the needlessly-hurried critics than by the more leisured council of the Academy.

FREDERICK HAWKINS.

CORRESPONDENCE.

AN UNPUBLISHED GREEK INSCRIPTION IN ASIA MINOR.

Alascheir (= Philadelphia), Asia Minor:
Dec. 29, 1890.

Yesterday my host showed me a dark stone slab, about two feet in length and thirteen inches in breadth, bearing the following inscription in characters of the second century, A.D.:

ΠΡΕΙΣΚΙΑΑΑ
ΠΝΑΤΙΚΗΘ
ΓΑΤΗΡΑΗΜΟΥΣ

The remainder of the stone is blank; the letters are about one inch and a quarter in length. I hear that no copy or impression of the inscription had been taken already. It is built sideways into an inner wall of Kourschoun Han in the Belladiah quarter of the city of Alascheir.

S. S. LEWIS.

THE SILCHESTER EXCAVATION FUND.

Southampton: Jan. 9, 1891.

Will you allow me to appeal, with the concurrence of Mr. G. E. Fox and Mr. W. H. St. John Hope, for aid on behalf of the Silchester Excavation Fund?

The committee of the Hampshire Field Club have made a donation of five guineas to this fund, and hope that other provincial archaeological societies will assist the systematic excavation of Silchester by similar contributions. Although Silchester is in Hampshire, its exploration is a matter not of local but of national concern. The archaeologists of this county have long felt a great desire to see such an exploration at Silchester as that which the Society of Antiquaries has now undertaken; but they have recognised that the magnitude of the work of excavation over a hundred acres, which must occupy a series of years, was beyond the power of a provincial society.

It is much to be hoped that local archaeological societies in all parts of the kingdom will do what they can to assist this undertaking, which will be recommenced in the spring. So good an opportunity of learning all that can be learnt of Roman city life in Britain has never yet occurred.

THOMAS W. SHORE.

Hon. Organising Secretary of the Hampshire Field Club.

NOTES ON ART AND ARCHAEOLOGY.

THE committee of the Palestine Exploration Fund have obtained from the Porte a renewal of the firman, giving them authority to excavate in the Holy Land; and Mr. F. J. Bliss, son of the president of the American College at Beirut, has been appointed to continue the

work begun last spring by Mr. Flinders Petrie at Tell el Hesi, the site of Lachish.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER, & Co. will very shortly publish a book by Mrs. Tirard (Miss Helen Beloe), well known by her lectures on Egyptology at the British Museum. It is entitled *Sketches from a Nile Steamer*; and, in light diary form, it is intended to serve as a readable and trustworthy guide to the tombs and temples between Cairo and the Second Cataract. It will consist entirely of notes taken during a recent visit to Egypt, and, in addition to numerous sketches, it will contain plans of the principal temples.

MESSRS. WARD & DOWNKEY will publish, in March, a *Life of Linnell*, the painter, in two volumes, by Mr. Story. The work will contain reproductions of many of the artist's characteristic paintings. Mr. Story has had the advantage of access to Linnell's journal and private papers.

DR. MARTIN CONWAY will begin on Saturday next a course of three lectures at the Royal Institution upon "Pre-Greek Schools of Art." He proposes to deal in order with the contributions of pre-historic man, of Egypt, and of the East (including Babylonia, Phoenicia, the Hittites, and the Etruscans) to the art traditions of the world. In the first lecture, he will treat of the decorative instinct, the genealogy of ornament, and the origin of architecture.

ON Monday next, January 19, Mrs. Ernest Hart will deliver a lecture, at Princes' Hall, on "The West Coast of Ireland: How the People Live, and how they can be Helped," in aid of the technical school of the Donegal Industrial Fund. Sir Lyon Playfair has promised to take the chair.

A CONFERENCE was held, on December 28, in the university library at Heidelberg, between representatives of Prussia, Bavaria, Württemberg, Baden, and Hesse, and also of the Academies at Berlin and Munich, for the purpose of agreeing to some plan of united action for the exploration of the *Limes Romanus*, or frontier line of the Roman dominion in Germany, and to settle the proportion of the expense of the undertaking to be borne by the several States. Major von Leszczynski, of the general staff of the German army, was deputed by the Emperor to represent the topographical interests concerned. It was agreed to recommend that a commission be appointed, consisting of representatives of the five States and the two Academies; that there be two superintendents of the work of exploration, one of whom should be an archaeologist or architect and the other a military officer, under whose superintendence several persons should be charged with carrying out the work in series of comparatively short lengths. It is expected that the whole track, including the remains of the various military stations or camps, will be laid bare within five years.

THE new Part of the *American Journal of Archaeology* (London: Kegan Paul & Co.) opens with an important article by the Passionist Father, Germano di S. Stanislao, giving a detailed description of the excavations commenced by him some four years ago on the Coelian Hill at Rome, which resulted in the discovery of the house of the Saints John and Paul, who suffered martyrdom under Julian the Apostate. On the second page, we notice a curious mistranslation, which is perhaps not to be found in the original Italian. "The Coelian Hill, though now a desert, was in Roman [? ancient] times densely peopled, and was called by Frontinus a *famous (sic) hill: Coelius et Aventinus celeberrimi colles*." Of course, *celeberrimi* has here its primitive meaning of "very densely peopled." Among the other articles are: an architectural description of the

monastery of San Martino al Cimino, near Viterbo, by Prof. A. S. Frothingham, junior; and some notes on Babylonian cylinders, by Dr. W. Hayes Ward. The record of recent archaeological investigations is rendered yet more useful by a general summary prefixed to it; and the analysis of the contents of archaeological publications is as elaborate as ever.

THE STAGE.

STAGE NOTES.

MR. SAVILE CLARKE'S adaptation of Mr. Thackeray's story *The Rose and the Ring*, is played at the Prince of Wales's every afternoon. It is an adaptation executed with real skill; and though it is not very frequently actually witty in dialogue, it is all exceedingly telling. Mr. Savile Clarke being evidently in the fullest possession of the requirements of the stage. And, as we shall explain in detail a little later on, it is very well acted. Mr. Slaughter's music is as tuneful as possible. The spectacle, which, in the first act, assumes no remarkable proportions, becomes, in the second, very noteworthy. The piece is "staged"—as the ugly term now goes—by Mr. Charles Harris, who is only second to the great "Augustus Druriolanus" himself in his aptitude for conjuring up a sight that is delightful and imposing. The piece has the advantage of being played and sung by some of the leading lights of the stage of comic opera; and in the performance there are engaged two extraordinarily clever children: Isa Bowman, "the fairy black-stick," who is grace itself; and a yet younger child, full of aplomb and effectiveness, Empsie Bowman. Mr. Harry Monkhouse, as Valoroso, King of Padagonia, gives a performance that is ripe and dry; in reality, nothing is more laughable than the measure in which he endows that monarch with the querulous tones and the little ugly, vulgarish, and familiar gestures of the lower bourgeoisie. Later on, Mr. Monkhouse—when the monarch is in love with Rosalba—assumes burlesque heroism. There are ways of de-throning his wife and exalting the newer lady; for, as he suggestively remarks, "Am I not a king, and does not a river flow under my palace wall?" Mr. Le Hay, partly in virtue of his physique and of a very dexterous make-up, is not less admirable as Bulbo, Crown Prince of Trim Tartary. His face, broad and ingenious, suggests a vision of Mr. Pickwick in his youth; and his sigh is like a westerly gale. The other actors do, all of them, useful service. Then, in regard to the ladies—those ladies who are quite grown up—in Miss Attalie Claire we have a sympathetic singer and a sympathetic presence; and in Miss Violet Cameron all that is handsome and spirited. It will not be the fault of players, or managers, or of Mr. Slaughter, or of Mr. Savile Clarke, if this very pretty version of *The Rose and the Ring*—which Mr. Thackeray, we take it, would have enjoyed to see—does not run at the Prince of Wales's beyond the extent of the holidays.

A NEW joke in several acts, and lasting from two to three hours, has been produced at the Strand. Mr. F. C. Burnand—improving in certain respects upon M. Vallerbrigue's invention—has turned "La Sécurité des Familles" into "Private Enquiry"; and "Private Enquiry," in its smartness of dialogue, in its intrigues and mystifications, in its wealth of entertaining incident, is at least a worthy successor to "Our Flat." Mr. Burnand has done his work thoroughly well—with the cunning hand that comes of long practice, and with his natural gift of wit, his delightful faculty of seeing the funniest side of a thing. The private enquiry agent, whose not un-

remunerated activity brings something more than discord and distrust amongst the people who are silly enough to suffer his presence, is played by Mr. Willie Edouin, with full appreciation of the character of the professional busy-body, the modern Paul Pry, whose motives are self-interest rather than curiosity. Mr. Edouin, in look and gesture and speech, is at point after point exceedingly droll. In parts that are of secondary importance, but yet are distinctly telling, Messrs. Maltby and Beauchant contribute to the entertainment. Miss Whitty is really a comedian; Miss Marie Linden is graceful as well as skilled—the Strand stage is fairly provided with people who may be called decorative, as well as with comic artists. If we do not profess to tell the story itself—but confine ourselves, instead, to a few words of comment—that is because stories of the kind to which "Private Enquiry" belongs require for their due effect the elucidation of action. The main intrigue is ingenious; but the piece from end to end—and it is indeed no discredit to it—is essentially for the boards. And in regard to it we should invite the reader of these lines by no means to imitate the prudence of Sir William Harcourt—by no means to "continue to cultivate his own fireside, in this seasonable weather"—but, on the other hand, to venture bravely forth, and, in regard always to "Private Enquiry," to form an opinion of his own, and to express it.

"BEAU AUSTIN," by Messrs. Stevenson and Henley, held its place but for a few nights in the Haymarket bill. The theatre was closed for the first part of the present week, and was to re-open on Thursday for the production of Mr. Henry Arthur Jones's "Dancing Girl," which will be duly noticed in our next week's issue.

Or the re-opening of the Vaudeville, we shall also shortly afford some notice. This favourite and convenient little playhouse—about the size that a house ought to be for the performance of comedy—has for months been in the hands of builders and decorators, and Mr. Thorne and his company have been wanderers. Not much required to be done in the auditorium of the Vaudeville, which indeed was always agreeable; but there was very considerable room for improvement in what we may speak of as the avenues of approach, which have to-day been both widened and beautified.

AT the Birkbeck Institute, a night or two ago, Mr. Frederick Moy Thomas—whose utterances receive consideration not solely in virtue of his father's eminence as a critic—accomplished that which is a rare feat for an Englishman. He delivered a discourse in French. But the thing that makes the discourse noteworthy to readers of the ACADEMY is that it was concerned with Molière and the "Misanthrope." Mr. Frederick Moy Thomas very sensibly holding, in opposition to a view put forward not long since, that the "Misanthrope" is not to be linked with "Tartuffe" as a satire and attack upon hypocrisy, but rather that it must be regarded as a demonstration of the impracticability of absolute frankness. Mr. Thomas further interested his audience by assuring them that what has been reckoned an excuse for plagiarism—the oft-quoted words, "*Je prends mon bien où je le trouve*"—is really nothing of the sort. Grimarest, Molière's original biographer, could never, Mr. Thomas contended, have given sanction to the supposition that Molière was a plagiarist; and "*Je reprends mon bien où je le trouve*" is the true reading of Molière's saying. Cyrano de Bergerac had appropriated some intellectual goods of Molière's, and it was of his own goods alone that Molière would fain have re-possessioned himself.

On Friday of this week, the association now

known as the Théâtre d'Art were to give a representation of Shelley's "Cenci," in M. Félix Rabbe's version, at the Théâtre Montparnasse. M. Prad, of the Odéon, takes the part of the Count, and Mlle. Georgette Camée that of Beatrice.

THE *New Theater Almanach* for 1891 contains tables showing the frequency of the performance of certain classes of plays in the German theatres during the last nine years. From these it appears that altogether Shakspearean plays were performed 822 times in the year 1889, 751 times in 1888, 717 times in 1887, and 679 times in 1886. In 1881 they were performed 795 times, which is attributed to the influence of the Meiningen troupe. Of late years especially the most popular play seems to have been "Othello," which during the nine years 1881-1889 was performed 837 times; next come "Hamlet" with 816 performances, and "The Merchant of Venice" with 695 performances. The plays most rarely performed were "All's Well that Ends Well" and "The Merry Wives of Windsor," each of which had only a single performance during the nine years.

MUSIC.

MUSIC NOTES.

Mlle. ILONA EIBENSCHÜTZ, a young pianist, made her first appearance at the Popular Concerts on Monday evening. She came out as a prodigy at the age of eight, but was wisely soon withdrawn from the concert platform, and put for several years under Mme. Schumann. Her rendering of the Etudes Symphoniques at once proclaimed her a pupil of that lady; but she was exceedingly nervous, and could do justice neither to herself nor to her teacher. We must be content for the present to say that she shows intelligence, and that she has been well trained; for this nervousness spoiled both tone and technique. She is to play Beethoven's Sonata (Op. 111) next Saturday, and that work is a splendid though severe test. Miss Marguerite Hall sang with great taste two lovely *Lieder* of Schubert's, and Bizet's "Adieu de l'Hôteesse Arabe," in which she was admirably accompanied by Miss M. Carmichael. The programme included Beethoven's "Harp" Quartet, and his Sonata for pianoforte and cello in A (Op. 69).

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